

*Handwork in . . .
Religious Education*

ADDIE GRACE WARDLE



BV 1536 .W3 1916
Wardle, Addie Grace.
Handwork in religious
education

THE UNIVERSITY OF CHICAGO PUBLICATIONS
IN RELIGIOUS EDUCATION

EDITED BY
ERNEST D. BURTON SHAILER MATHEWS
THEODORE G. SOARES

PRINCIPLES AND METHODS OF RELIGIOUS
EDUCATION

HANDWORK IN RELIGIOUS
EDUCATION

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS

Agents

THE BAKER & TAYLOR COMPANY
NEW YORK

THE CUNNINGHAM, CURTISS & WELCH COMPANY
LOS ANGELES

THE CAMBRIDGE UNIVERSITY PRESS
LONDON AND EDINBURGH

THE MARUZEN-KABUSHIKI-KAISHA
TOKYO, OSAKA, KYOTO, FUKUOKA, SENDAI

THE MISSION BOOK COMPANY
SHANGHAI

KARL W. HIERSEMANN
LEIPZIG

HANDWORK IN RELIGIOUS EDUCATION

By ✓
ADDIE GRACE WARDLE
*President of the Cincinnati Missionary
Training School*



THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS

COPYRIGHT 1916 BY
THE UNIVERSITY OF CHICAGO

All Rights Reserved

Published June 1916
Second Impression December 1916

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U.S.A.

GENERAL PREFACE

The progress in religious education in the last few years has been highly encouraging. The subject has attained something of a status as a scientific study, and significant investigative and experimental work has been done. More than that, trained men and women in increasing numbers have been devoting themselves to the endeavor to work out in churches and Sunday schools the practical problems of organization and method.

It would seem that the time has come to present to the large body of workers in the field of religious education some of the results of the studies and practice of those who have attained a measure of educational success. With this end in view the present series of books on "Principles and Methods of Religious Education" has been undertaken.

It is intended that these books, while thoroughly scientific in character, shall be at the same time popular in presentation, so that they may be available to Sunday-school and church workers everywhere. The endeavor is definitely made to take into account the small school with meager equipment, as well as to hold before the larger schools the ideals of equipment and training.

The series is planned to meet as far as possible all the problems that arise in the conduct of the educational work of the church. While the Sunday school, therefore, is considered as the basal organization for this purpose, the wider educational work of the pastor himself and that of the various other church organizations receive due consideration as parts of a unified system of education in morals and religion.

THE EDITORS

“If possible invent means which shall use up the motor tendencies, and at the same time make a contributing part of the more purely thought work required of the child. Let some doing accompany all the child’s efforts to learn.”
—Dr. Edward R. Shaw.

PREFACE

Handwork in religious education has the unfinished task of creating for itself a legitimate place in the thought of many Christian workers. Large numbers, on the other hand, are its friends who champion the cause with a convincing apology. This manual will present in Part I, without argumentation, some of the reasons for the advocacy of expression work for greater efficiency in all efforts of religious education. The text is addressed primarily to teachers and superintendents. It is presumed that those who seek help from its pages have already faced the problems of our modern Sunday-school endeavor, realizing well that we are in an age of exacting demands if we would hold the interest of developing life and would stimulate it to its highest response ethically and spiritually. In this presentation there is no thought of centering religion in the physical life or its expression, but there is an effort to make the inner religious life more vital in its outer expression, more conscious in its reality. A second mission is to stimulate that inner life by the outer physical means to greater growth and a larger revelation of itself.

The reader will readily observe that Part I has to do with the more theoretical side of expression work. It may appear to those who are instructors of classes in teacher-training in this field that it would be better to begin with Part II, the actual doing of the problems suggested for expression work, and then return to a theoretical discussion of all that lies behind this department of religious education. The advisability of such an arrangement will depend upon the age and previous preparation of those who are pursuing this course. If the teachers in training are familiar with handwork in the public school, Part I will be of immediate and primary interest and consideration for them.

At the close of each of the first seven chapters assignments are made both in more extensive reading on the subject-matter of the chapter and in certain specific pieces of expression work to be wrought out by the members of the class. Thus even if a beginning is made with Part I the class will be engaged in practical work from the outset. At the close of study of the seven chapters thus arranged, the sessions still remaining should be devoted to the other types of handwork not yet covered, as explained in chap. viii. The possibilities in this field are without limit. The class itself should decide how many of the suggested kinds of expression work shall be taken up for

actual practice in the teacher-training course on handwork. The supplementary readings are of necessity applicable to the discussion only in part, as the field covered in these discussions is very large and the specific topic of this manual is as yet somewhat new. If the books are not available, the supplementary reading is not essential to the use of the manual.

Certain preliminary questions will be raised in the minds of all who thoughtfully face the matter of the generous employment of handwork in our present religious education. The first question is that of time in the Sunday-school hour. Two or three answers may suggest possible solutions. One method is to plan a small amount of work for the few minutes that can be allotted to it during the Sunday-school hour, taking care that that small piece of work shall have vital interest for the pupils and at the same time be a part of a unit to be worked out in a series of Sunday-school periods. A larger solution of the question is that of a special session for expression work, perhaps as an afternoon exercise, if the regular Sunday-school session is a morning one. Some classes have found it possible to lengthen their period each week in order to give a half-hour to this important contribution to the life of the child. A third solution may be found in the fact that much of the handwork recommended herein belongs fundamentally

to a week-day task. The teacher may profitably keep in touch with the members of her class during the week by calling them together for a social hour of personal contact while the handwork for the Sunday lesson is wrought out. In those advanced Sunday schools which are providing class work for children during the church service the handwork is an admirable form of educational activity.

A second problem that will suggest itself is that of the expense. To this there are also several possible answers. The pupils may be able to bear the cost of their own handwork material; a special fund may be created by the Sunday-school board for this purpose; a third and better suggestion is that of the use of inexpensive materials within the reach of most church communities. Discarded magazines, covers of catalogues, broken panes of glass, blank pieces of paper, the back of unused wall paper, cardboard from pasteboard boxes, etc., can be collected, especially from those families in which there are business men to whom so much advertising matter constantly comes.

The third problem is that of trained teachers. Very often the teacher of handwork in the public school may be available for similar service in the Sunday school. But it is quite possible for earnest persons with high-school training to fit themselves for handwork instruction. It is the purpose of this manual to lay out a course, theoretical and

practical, to accomplish this end. The course may be followed either in an individual church or in a community training school. Let training classes be formed consisting of those already teaching Sunday-school and mission classes and of others who would be glad to study to fit themselves for the supervision of handwork alone.

The instructor of the teacher-training class need not be one who has mastered all the kinds of expression work available for use in religious education. She can profitably enlist the services of a half-dozen others who have had preparation in this work or each of whom will select some one or two activities and with the aid of textbooks become proficient in them. Helpful texts for this are suggested in the bibliography.

This manual may well be used in preparation for activities in boys' and girls' club work. The handwork problems to be worked out may be of greater variety than those to be used for the Sabbath time only. The vacation Bible schools can advantageously use the plans of this manual for much of their expression work.

Special acknowledgment should be made to the students and workers of the Cincinnati Missionary Training School who have assisted so largely in the practical part of this manual.

CONTENTS

PART I. THE TEACHER AND THE SUBJECT

CHAPTER	PAGE
I. THE PRESENTATION OF THE SUBJECT . . .	3
§ 1. The Proper Place of Expression Work; § 2. The Necessity of Self-Expression; § 3. The Impulse of Creativeness	
Assignment of Handwork: The Making of Envelopes and Portfolios	
II. THE RELATIONSHIPS OF THE SUBJECT . . .	10
§ 1. Religion and Outer Conduct; § 2. Religion and the Fine Arts; § 3. Religion and Industrial Arts; § 4. Religion and Vocational Interests	
Assignment of Handwork: Bookbinding	
III. THE VISION OF THE TEACHER IN RELATION TO HANDWORK	19
§ 1. The Ideal of the Religious Educator; § 2. Religious and Secular Education	
Assignment of Handwork: Paper-Cutting and -Mounting	
IV. LAWS OF EDUCATION AS APPLIED TO EXPRESSION WORK	24
§ 1. Relation of Theory and Practice; § 2. Sensational and Creative Activity; § 3. Vital Interests.	
Assignment of Handwork: Paper-Tearing and -Mounting	

V. THE PREPARATION OF THE RELIGIOUS EDUCATOR IN EXPRESSION WORK	30
§ 1. Acquaintance with the Fine Arts; § 2. The Use of Art; § 3. The Representation of Art; § 4. Construction Work	
Assignment of Handwork: Construction Work	
PART II. THE PUPIL AND PHYSICAL EXPRESSION	
VI. EXPRESSION WORK APPLIED TO THE DEVELOPING STAGES OF LIFE	39
Interest, ability to be cultivated and work to be given for:	
§ 1. Kindergarten; § 2. Grades I, II; § 3. Grades III-V; § 4. Grades VI-VIII; § 5. Adolescence.	
Assignment of Handwork: Papier-Maché Maps	
VII. SUGGESTIONS FOR EXPRESSION WORK IN THE SUNDAY SCHOOL	46
§ 1. For Kindergarten Children; § 2. For Primary Children; § 3. For Later Childhood; § 4. For Adolescence	
Assignment of Handwork: Sand Maps	
VIII. DETAILED SUGGESTIONS FOR EXPRESSION WORK	51
§ 1. Card-Sewing; § 2. Paper-Cutting; § 3. Stenciling; § 4. Picture-Tearing; § 5. Picture-Coloring; § 6. Paper-Folding; § 7. Stick Printing and Block Stenciling; § 8. Coping Saw Work and Whittling; § 9. Basketry; § 10. Trays and Fancy Boxes; § 11. Clay-Modeling; § 12. Construction Work; § 13. Map-Modeling; § 14. Art Work; § 15. Written Work	
IX. PERMANENT FORM FOR THE HANDWORK	118
§ 1. Envelopes and Portfolios; § 2. Bookbindings	
BOOKS FOR REFERENCE	136

PART I. THE TEACHER AND THE
SUBJECT

CHAPTER I

THE PRESENTATION OF THE SUBJECT

§1. THE PROPER PLACE OF EXPRESSION WORK

Have I been sure, this Christmas Eve,
God's own hand did the rainbow weave,
Whereby the truth from heaven slid
Into my soul?

The Psalmist emphatically states that "the heavens declare the glory of God and the firmament sheweth his handiwork." In this he asserts that the physical, material universe may have for man a spiritual meaning if he interprets it aright. There is always the possibility of that which is discerned by the senses having no spiritual suggestion. One may find, on the other hand, in a physical sense-experience an inner spiritual message. Browning says

In a thunderclap
Where I heard noise and you saw flame,
Some one man knew God called his name.

In the fear lest the interpretation may be gross, should God refrain from creating *things*? His sunsets, flowers, mountains, seas, and towering forests are created things that may give an inner meaning to life.

The problem of the educator is: If truth, especially spiritual truth, or religious facts are represented by material things, will the truth be the more discernible or the more hidden? One recalls that in the history of the Christian church the image, the beautiful picture, the crucifix have sometimes rather kept the worshiper from obtaining a clear sense of the divine than aided him in his spiritual life. Yet one remembers also that all religions have used the material representation of the divine—the tree, the sacred stone, the carved image, the ark, the cross.

§ 2. THE NECESSITY OF SELF-EXPRESSION

Perhaps some basal facts of life may guide in the understanding of this problem. Every individual faces the necessity of self-expression for the sake of the development of his own life. The primitive peoples were led to the invention of a language by their impulse to express their thoughts to one another. First they used gestures with accompaniments of sound, then words as symbols when the object to which they desired to call attention was not present to view. Among more advanced peoples this led to the conscious cultivation of a language for the sake of full self-expression. Along with the development of sign language was the drawing of crude pictures upon stones and bowlders that men might communicate with one

another by the reproduction of the object of thought. Afterward this reproduction gave place to the representation of a truth by some symbol. These means of self-expression became not only evidences of development, but in turn the largest factors of progress, until it has been common for us to judge a nation's spiritual attainment, as well as its civilization, by its language and its art.

It is apparent, then, that every individual, as well as every people, must use symbols for self-expression or self-interpretation. Equally true is it that religion, the most vital and spiritual part of the individual or of the nation, must avail itself also of symbolism for the sake of self-expression and interpretation. One of the most difficult things about religion is to make spiritual conception concrete enough for the comprehension of the average man. Perhaps the incarnation of Christ was in part God's effort to make the divine spirit concrete to human comprehension.

§ 3. THE IMPULSE OF CREATIVENESS

A second fundamental fact will help in defining the place that symbolism or physical representation must have in religious education. This fact is the impulse of life to create something expressive of itself. Even a child desires to "make something." In this instinct man seems to be most akin to the divine Creator of whom it is said, "In

the beginning God created." This impulse to creativeness does not belong to adult life alone, for from earliest childhood there seems to be the constant desire to use materials for the making of something that just suits the thought of the individual. In its highest forms this instinct expresses itself in music, art, and story.

Is it not evident, then, that the proper use of a physical representation or symbolism of even the deepest conceptions of the soul does not hide the spiritual, but aids in revealing it?

REFERENCES FOR STUDY

- Kirkpatrick, Edwin A. *Fundamentals of Child Study*, chap. xiii, "The Expressive Instinct"; chap. xiv, "Development of Intellect."
- Haddon, A. C. *Evolution in Art*, "The Material of Which Patterns Are Made," pp. 74-199; "The Reasons for Which Objects Are Decorated," pp. 200-305.

ASSIGNMENT OF HANDWORK: THE MAKING OF ENVELOPES AND PORTFOLIOS

It is well to prepare in the first lesson the means for protecting the handwork to be done. Let this session be given to the making of:

1. *Envelopes*.—A suitable size for the filing of work to be mounted on cardboard is $9\frac{1}{2} \times 12\frac{1}{2}$ inches. Use as patterns the models given in Fig. 40, Nos. 1-5. Let the space within the dotted lines measure $9\frac{1}{2} \times 12\frac{1}{2}$ inches. Fold on the dotted lines.

It is well to practice first with newspaper. For permanent envelopes use the manila paper or the heavy wrapping-paper which can be purchased by the yard at almost any store using it. Strong wall paper is also suitable. Light-weight cover-paper, which can be purchased at any paper store, is very satisfactory. Have the pupils of the class get other patterns of envelopes suitable for this purpose.

2. *Portfolios*.—For the simple forms of portfolios note Fig. 41, Nos. 1, 2, and 6. These are simple constructions of folded paper, decorated in harmonious colors. Ribbon is inserted if desired for tying. For the more elaborate form of portfolios note the portfolio P, Fig. 42, and the legal envelope L.E. just below. Construct the form P as follows: Cut two pieces of strawboard or cardboard 9×12 inches, as indicated in P, Fig. 42, and six pieces for flaps. Note carefully in the picture the length of each flap. The width is not so material. Put the pieces together with cheese-cloth or super, allowing one-half inch between all pieces except those at the back, where one inch is allowed. Cut incisions for the braid. Insert this as indicated in the picture and paste the end on the inside. Make the outside of the portfolio of coarse linen or binder's cloth, leaving a one-inch margin all around. Fold this over and paste down on the cardboard. For the inside lining use a

piece of paper or any other material desired in a color harmonious with that of the outside material. Place the portfolio thus far completed upon the lining and trace around it for pattern. Cut one-eighth of an inch within the markings. Paste the lining in place, creasing carefully between the pieces of strawboard.

The legal envelope form presents the problem of the folded corners. The folded paper inserted to give width to the portfolio is constructed of one long strip of paper, glued securely between the large sheets, forming the sides of the envelope. The process for the legal envelope is as follows: Cut a piece of heavy paper 12×17 inches and three pieces 9×12 inches. Cut a strip of the same paper $2\frac{1}{2} \times 30$ inches. Fold this piece in half lengthwise, then divide each half into three equal parts, making three double folds 30 inches long. Crease at a distance of 9 inches from both ends to fit the corners as shown in the figure. Crease the folds carefully. Round out two of the 9×12 -inch pieces to produce the pocket effect, paste one on either side of the top fold of the creased paper that is to be inserted to give extension to the pocket. Paste the other side of the creased paper between the third 9×12 piece and the 12×17 piece. This will give double thickness of the paper on both sides of the envelope. If the envelope is to be tied with tape, insert the tape between the last

two sheets pasted together previous to pasting them, cutting incisions in the 12×17 sheet one-fourth inch from either side of the pocket part, for the drawing out of the ends of the tape on to the right side of the envelope. Crease the flap of the envelope over and tie in place. The more difficult portfolios, as illustrated in Fig. 41, Nos. 4, 5, and 9, are made as described in chap. ix, pp. 122-25. Let the more advanced pupils in handwork prepare the more difficult forms of portfolios.

CHAPTER II

THE RELATIONSHIPS OF THE SUBJECT

§ 1. RELIGION AND OUTER CONDUCT

Religion has always included within itself both the inner spiritual life and the outer expression of it. Well known is the injunction of the Epistle, "Faith without works is dead." In this day the goal of religion is being interpreted more and more in terms of the expression of the inner experience in a full outward life of ethical conduct and service. The more vital the inner experience, the more will it regulate the individual's actions and attitudes of faith in God's plans for himself and for the world, the more it will make right one's human relationships in his conduct toward others, his willing service in their behalf, and his spirit of fellowship. Thus what is known as civilization, which is the outer expression of the advancing life of the race, has direct relationship to the spiritual ideals and experiences of men.

§ 2. RELIGION AND THE FINE ARTS

Religion and the fine arts have had a marked relationship to one another. Out of the strains and crises and joys and triumphs of life art arose

to record the experiences, and religion to interpret them. The religious dance and festival called again for the display of those decorations and adornments that marked the past experiences of the people and the triumph of the victor. Among primitive men the religious symbol or totem became an artistic design of the group, to be hung in amulet form about their necks, to be painted on their bodies, to be woven into their baskets, and to be carved on the stones of their dwellings. Thus art and religion were inseparably united with the emotional life of a people and were used to express that emotional life. In the times when life became monotonous because the chase and war and calamity were past experiences, the religious ceremony reinstated those emotional delights as they were recalled and re-enacted, and art reproductions brought back the sense of excitement. Thus together religion and art saved life from some of its drudgery. As life became more civilized the emotions of struggle, of conquest, and of triumph gave place to those of peace, quietness, trust, resignation, and devotion as the ideals of religion. With that change in religion's point of view came a corresponding change in art reproductions, which always seek to portray life in its deepest meanings.

In their emotional appeals, too, both religion and the fine arts appropriate as their own the realm

that is beyond sense-perception, that of the mysterious and not yet apprehended. These two elements of life are thus similar in their basal characters. Art does not record the details of nature as do the lenses of a camera, but, taking nature for its subject, interprets it in the light of an inner ideal which has for itself unity of form, color, and illumination. In like manner, religion looks not at the actual, as the senses discern the actual, but ever interprets the universe of things and experiences in terms of moral values and religious ideals. The artist and the religionist in this process become idealists, seeing unity and harmony within the apparently dissimilar and inharmonious. In the history of art and religion each has been the handmaiden of the other. Art has in large measure sought from religion its subjects, while religion has used art to establish its control and to find expression for its inner experiences. The masterpieces of the world of art are the portrayal of religious scenes, the expression of qualities of character recognized as specifically religious, the construction of cathedrals expressing art ideals of the age, and the decoration of sacred places and of the sacred vestments of officiating priests. So may it be said of the fine arts, that more nearly than any other element of human life or experience they approximate the deepest conceptions and ideals of religion.

§ 3. RELIGION AND INDUSTRIAL ARTS

Let us note the relation of religion to industrial arts. This is the day of emphasis upon manual training. Is there any relationship between this manual work and the innermost soul of man? Religion urges as its goal the individual's mastery of the world in which he lives and his overcoming of opposing physical forces by the spiritual ideal within, emphasizing continually the necessity of his conforming to the laws of the physical world for the attaining of his spiritual ideal. Industrial art has always as its goal the mastery of material by the idea the worker has in mind, with the necessity of his conforming to the laws of that material, whether the material be paper, wood, clay, or the choicest paints of the artist.

Again, religion insists upon the interpretation of life, even its greatest hardships, in terms of an inner, jubilant gladness, rather than in terms of drudgery. Industrial arts likewise would interpret the monotonous in the industrial life of our day in terms of an inner creative gladness, seeking expression through materials. In the high specialization of our present factory system where an individual does but one small part in the creating of a product, the manual training which he has received will make it possible for him to interpret his task according to his inner

consciousness of aiding in a creation which gives its own meaning to all the tedious series of movements.

Once more, religion centers in the ideal of the individual's contributing something to the common good, that something to be expressive of what is most essential and deepest in life. Industrial art to a degree shares the same ideal, insisting that the individual shall contribute something to the common effort and be able to present some production, even though it be small, that will express himself. The pupils may all work according to a given general pattern, but the details, especially the decorations, may be the individual's own. Industrial art is emphasizing to all the necessity of a task as central to life, the ability to do some given thing, the acceptance of a definite work. This, too, is religion's point of view. Each individual must have a work to do and the sense of the divine assignment of life to that task as his mission in and to the world.

Perhaps the largest contribution of industrial arts to the religious consciousness is in emphasizing a new fellowship with the Creator, a sense of self-hood as representing in a very vital way the divine image. In the consciousness of fellowship with the Creator joy comes, not from receiving something to be enjoyed, but from seeking continually to give expression to the inner self.

One other relationship may be noted. The task of religion is to make the truth, ever present in human life, remembered for the time of an emergency. In the realm of industrial arts an idea represented, though it be only in terms of a child's rudely constructed piece of handwork, gives to him a tangible reminder of the truth thus represented. As in all representation, care must be taken that the symbol shall not supplant the truth, centering interest in itself rather than in that which it represents.

§ 4. RELIGION AND VOCATIONAL INTERESTS

Religion that is vital to all of life and has connections everywhere has a real relationship to the industrial and vocational interests of the race. It has ever tended to exalt the common, the industrial life of man. Christianity, always boasting of a certain carpenter's shop in Nazareth where the Son of God toiled, is one with the struggling life of man. It is today seeking to enter into co-operative fellowship with the working-man. The drudgery of the present circumscribed physical labor to which men must devote a lifetime needs pre-eminently the idealism of the religion of the Nazarene. His words have potent meaning in the life of the industrial toiler: "Be of good cheer. I have overcome the world." Any effort that will seek to connect religion from earliest childhood

with the thought of physical work will interpret Christianity aright.

Thus religion is fundamentally one with the inner goal of all physical expression, whether in the form of a material production or in that of an artistic creation.

REFERENCES FOR STUDY

- Ross, Edward Alsworth. *Social Control*, chap. xx, "Art."
 Eddy, Arthur Jerome. *Delight the Soul of Art*, chap. iv, "Delight in the Symbol"; chap. v, "Delight in Labor."

ASSIGNMENT OF HANDWORK: BOOKBINDING

As a matter of historical interest collect books of as many rare bindings as possible from the community. It might be well to have some one person give in a ten-minute discussion the history of bookbinding. Have the different members of the class prepare for handwork the various problems in bookbinding. Note Fig. 41, where there are three samples of books for the mounting of pictures, paper-cutting, or paper-foldings, samples Nos. 8, 10, and 15. No. 8 is clothboard, cotton-batting padding being used between the cloth and the clothboard. Cover-paper lines the reverse side. Glue the cloth on the reverse side of the cover the inch and a half in which the cloth projects. Loose leaves, in which three holes for the tying have been made, are inserted between the

covers, and the book is tied together through the eyelets, the binder's stitch being used, as described under "Book-Sewing," p. 126. The string for tying is made by twisting together strands of heavy silk in colors to match the cloth of the book cover. No. 10 is the problem of loose leaves through which the holes for sewing have been made with an awl. Raffia in suitable color is used in place of thread. No. 15 is of bristol board with gray cover-paper leaves. For description see p. 135. Let some prepare for loose-leaf binding, as suggested in chap. ix, pp. 126-28, while others prepare for double-leaf binding, as described in the same chapter, pp. 128-34, and illustrated in Fig. 42, samples A, B, C, and D for tape sewing, and samples E and F for the imitation of machine sewing and the use of the super in binding. Have some members of the class prepare to illustrate the steps in the process of the more elaborate cover, as represented in Fig. 42, I-IV. If possible, have a book bound with linen covering the clothboard or strawboard. It might be well to divide the class so as to have one part demonstrate the sewing and the other the cover-making. Let someone especially gifted present a graded course in bookbinding suited to the various ages of the children. It should include (1) simple covers tied with fancy cord or ribbon; (2) the use of wire staples holding the loose leaf or the double leaf into simple cover-

paper covers with a strip of cover-paper or binder's cloth glued up the back to hide the wire staples; (3) simple sewing with binder's thread, using the binder's stitch in place of the wire staples; (4) loose-leaf binding with stiff covers, using the simple one-piece cover of Fig. 42; (5) the more elaborate cover as shown in Fig. 42; (6) the sewing in imitation of machine work of Fig. 42, with the use of the super; (7) tape sewing, as illustrated in Fig. 42; (8) leather cover used as binder's cloth is used, with strawboard covers (special care must be taken to shave off the inside of the leather at the corners and edges if a heavy leather is used); (9) soft leather binding, preferably with double-leaf sewing and the super, for the inside of the book. Perhaps even more elaborate bindings can be presented.

CHAPTER III

THE VISION OF THE TEACHER IN RELATION TO HANDWORK

§ I. THE IDEAL OF THE RELIGIOUS EDUCATOR

We are in the day of the preparation of the religious educator. The salvation of the soul of the pupil is no longer regarded as the completed task of the teacher; the demands of the whole personality must be met. One of the most prominent outstanding results of this radically changed point of view is that every teacher of youth must go to school himself to the twentieth-century ideals and then must submit to the drudgery of the mastery of details wherever demanded.

A marked advance has been apparent in several different fields with a corresponding effect upon education. New ideals have gradually spread from the more scientific psychology to the science of child study, from the science of sociology to scientific social service, from a critical and historical study and presentation of the Bible to the ethics of Christian living. Last in the advance is the demand for what is being styled the concrete expression of the individual, or handwork. As yet the average Sunday-school teacher knows little of this latest demand in her own preparation,

and, if she undertakes handwork, she draws largely upon the pupils' power to adapt their public-school instruction to the Sunday educational work. The appeal of the ideal of self-expression, of creatorship, of forcing upon materials the expression of the highest conceptions of life, has had little consideration from the teacher of religion, although it is as old as Pestalozzi and Froebel in secular education.

§ 2. RELIGIOUS AND SECULAR EDUCATION

The modern religious curriculum has certain analogies with that of secular education. The central topic of each is the study of the child and the adaptation of truth to his need and growth. This has been customarily a study of the normal child carefully dissected, with the proper treatment prescribed for each state or condition. Thus he has been viewed objectively and almost statically, at least within certain clearly defined periods, as childhood, adolescence, etc. His action in a certain field at any one moment or period was noted, described, classified, and his need dogmatically stated. In contrast is the present study of the child as an organism reacting as a unit, with every power of personality active in every reaction to his environment and outer stimulations. And more, the child is studied from the standpoint that his behavior in any act has a meaning in his entire

mental life. The sum-total of his mental processes that preceded the act and that come out of the act must be known before its meaning can be determined or its qualities set forth, and surely before the proper treatment can be applied. The Hindu lad's hiding from his father his act of disregard for the law of caste must not be dismissed with the word "deception," but the act must receive consideration as it is related to a possible new vision of life and human brotherhood.

The second analogy is relative to the method of training the child. In both fields of endeavor the child is being viewed as a creator, creating his own world and having the right to the untrammelled development of his own personality in the vast undertaking. This does not prevent him from entering actively into the heritage of the race, for in his very endeavor to grow a personality he uses as elements of growth the life that surrounds him. When the religious educator has planned his curriculum with this attitude toward child life, the child's salvation will not mean his passing through certain emotional experiences alone, but his entering with glad co-operation into oneness with the divine world in which he is placed, seeking to realize in himself the divine plan and thereby the divine "abundant life." The emotion of such a child's religious life will not be dependent upon exciting experiences, but upon a constant, deep

fellowship with the Creator who has expressed himself in the human soul *and in the physical, material universe in which the child grows his soul.*

The social emphasis of our day is resulting in the gradual elimination of class-consciousness and separateness and the stressing of human sympathy in the deeper understanding of the life men live. The brotherhood of human toil is the great leveler of society and constitutes its bond of oneness. The child who is taught to use his hands creatively, to make even in weak imitation in manual arts what men spend a lifetime in doing, will enter with deeper sympathy into a common consciousness of human life. From whatever class of society he may have come, he will feel the meaning of work if he is taught to be a worker. He will have a deeper appreciation of the efficient workman and his contribution to his day, whether it be a piece of construction, an artistic production, or a literary creation, after he himself has attempted even in a small way the doing of those tasks. Many kinds of handwork call for the co-operation of several pupils, and here again is learned the social lesson. The vision of life's goal is of men as workers together with men and as "workers together with God."

REFERENCES FOR STUDY

- King, Irving. *The Psychology of Child Development*, chaps. i-iii, xvi.

King, Henry Churchill. *Rational Living*, "The Unity of Man," chaps. iv-viii.

James, William. *Talks to Teachers on Psychology; and to Students on Some of Life's Ideals*, chaps. iii-v.

ASSIGNMENT OF HANDWORK: PAPER-CUTTING AND -MOUNTING

Assign to each member of the class the working out of a different problem, using the patterns of Figs. 3-5, 7, 10, and 11. Encourage the use of original patterns. Let these be grouped for posters, as in Figs. 4 and 5, or mounted in a book, as shown in Figs. 9, 10, and 11. Have some of the pictures colored with crayolas or water colors, as directed on pp. 66-69. Mount some of the cuttings with a crayola scenic background, as shown in Fig. 10. Some pupils may be interested in the working out of a series of illustrations for some Bible story to be continued through several lessons, as shown in Figs. 9 and 16. Special attention may be given to different methods of mounting: (1) the mounting of a single picture upon a card of harmonious color and in pleasing proportions; (2) the grouping of the cuttings for a poster-effect; (3) the mounting behind glass with passe-partout binding, as for any framed picture; (4) the arranging in sequence upon leaves to be bound into a book.

CHAPTER IV

LAWS OF EDUCATION AS APPLIED TO EXPRESSION WORK

§ 1. RELATION OF THEORY AND PRACTICE

The science of education has had its long and weary discussions relative to the proper relationship between theory and application, or between theory and practice. The educational peace-maker will insist that an alternation between theory and application is necessary for the calling forth of the largest power of assimilation. This alternation may be expressed very accurately in the thought of a circle, where theory stimulates to the practical application of it and the practical application again makes the theory vital, both being primary as well as both being secondary. If this conception is true educationally, then both are equally cultural, for they are both indispensable. The twentieth century is insisting that the education given in the schools shall not be an end in itself. The thought is directed once more to the necessity that education shall prepare for a full life, which means not only the ability to continue better thinking, but also the ability to live life out in the everyday demands of a physical world. This educational conviction is producing

the present emphasis upon professional and vocational courses in the later years of our public-school system. Education must result in adjustment to all the relationships of life and in the ability to meet life's demands industrially as well as otherwise; and religion undergoes a similar expansion. It must mean something more than ability to dream, meditate, and withdraw one's inner self from harassing problems; it must mean the vital relation of the inner self to every factor of life for the sake of the right employment of the material world for the growth and sustenance of life.

§ 2. SENSATIONAL AND CREATIVE ACTIVITY

Interest in the physical, the material, is of two kinds in the life of every individual. There is the interest due to a wide variety of materials, and hence many stimulations. This is well expressed in the mania for travel and the desire for pleasure, where there is an increasing demand for larger stimulations and a greater number of them. Soon there comes a failure to react to moderate stimulations, and hence a loss of keenness of enjoyment. So the activity of the mind of the child may be produced by the impact of stimulations upon it. This is seen in the attempt to give him constantly new objects of interest. The danger is that very soon he will be satiated and the effort will have lost all interest to him. The second interest in the

physical is that due to many interpretations and experiences derived from a narrow range of materials. Here the activity of the mind is due to the challenge of the materials to the creative power of the mind. The result is a healthful appetite for intensive study and investigation. The chance for self-expression holds the interest continuously, life ever demanding a larger creative opportunity. The distinction between the two, the sensational activity and the creative activity, is well illustrated by the differences between the interest the child takes in a purchased doll-house, complete in all its furnishings, and the materials for the construction of one of his own under wise supervision. The former appeals only by what it is, the second appeals to creative imagination. The latter therefore opens a much larger world to the child life in its stimulations, its interest, its ideal possibilities, and its creative demands.

§ 3. VITAL INTERESTS

Perfected education requires the ability to discern parts and their relationships, but also ability to perceive the whole. Well known is the tendency of childhood to tear apart the plaything to see what makes it go, and quite as well known the tendency to attempt to put things together in the effort to make "something." Expression work satisfies the desire of the child to know the parts

that compose the whole, not by dissecting or destroying, but by constructing. The goal, however, places as the ideal the attaining of the wholeness, the realization of the desire for the completed, the unified.

As thought has always sought for itself muscular expression, finding its satisfaction in objectifying itself, so the religious idea is finding for itself largest satisfaction in the objectifying of itself in muscular reactions and responses, realizing itself in an ever-new civilization of physical environment and social service. The early successes of the child in objectifying his thought, even in a very small way, is a worthy beginning of this great life-process, and to aid in the work is a legitimate function of the Sunday school.

The ability of the mind to retain what it experiences, that these experiences may function in subsequent ones, is dependent upon the number of relationships the experiences have had in the mind. One seeks to recall a certain person's name. In the attempt he thinks of how the person looked, of the sound of the voice, of the things the person was doing, of the appearance of the name of the person when written. The memory functions according to how many experiences the individual has had relative to the matter in hand. A spiritual truth will have power in a life in proportion as that truth has many relations to

experiences in that life. The truth heard, spoken, read, written, retold, and expressed in some material, physical form will be more compelling than the truth that is merely heard. A visual or muscular experience in which personality has centered itself relative to a spiritual idea will of necessity make that idea more real and give it the ability to function more vitally in life. It will also mean the relating of the idea to practical living.

REFERENCES FOR STUDY

- Henderson, C. H. *Education and Its Larger Life*, chap. iv, "Organic Education."
 Brown, G. Baldwin. *The Fine Arts*, review chap. i, "Art as Self-Externalization," pp. 35-64.
 Froebel, Frederick. *Education of Man*, chap. i.

ASSIGNMENT OF HANDWORK: PAPER-TEARING AND -MOUNTING

Use the patterns as suggested for paper-cutting, pp. 53 ff., 64 ff. Suitable paper for this work can be procured from the Milton Bradley Company, Springfield, Massachusetts, from the houses carrying their supplies, or from any good paper store. Let care be taken that paper easily torn is used. Problems similar to those suggested under paper-cutting are appropriate for the paper-tearing. Similar methods of mounting are also appropriate. Note especially the story illustration in sequences as shown in Fig. 16. Missionary stories may be

taken as subjects for illustrative paper-tearing in sequence. A child's experience, such as his attendance at Sunday school, may be told while illustrations are being torn from paper. The trees and birds he saw on his way, the people he met, the church building, the plants in the Sunday-school windows, the song-books and Bible, the illustrations of the lesson told, the kindergarten circle, the bell of dismissal, the return home, etc., may be subjects for illustration.

CHAPTER V

THE PREPARATION OF THE RELIGIOUS EDUCATOR IN EXPRESSION WORK

In this day of many systems of religious education the teacher needs to have a comprehension of the field of expression work apart from any of these systems. It will then be possible to apply scientifically the proper kinds of work to the task in hand. All of these systems, such as the "International Sunday School Lessons," the "Completely Graded Series," the "Constructive Studies," etc., are now putting emphasis upon handwork. A very good preparation for the teacher who plans to teach according to any one of these systems is the actual study of the lessons and the actual performance of the handwork suggested. In each case it will present a comprehensive system. In addition to the handwork suggested, the teacher in training should supply original plans of handwork for each lesson.

§ I. ACQUAINTANCE WITH THE FINE ARTS

A necessary preparation of the teacher for any line of expression work is that in relation to the fine arts. A really artistic basis is essential to the

doing of handwork lest the creations be inharmonious, crude, or even grotesque. The reading of one good book on art, such as *The Fine Arts* by G. Baldwin Brown, will usually meet the demand. A teacher can afford in her preparation to put special emphasis upon this fundamental phase of all expression work. It will give character to all the handwork undertaken.

To this end certain topics are important for study. Consider first the necessity of acquaintance with the fine arts. This will include the history of painting: the study of (*a*) artists, their lives and art contributions; (*b*) religious conceptions and interpretations of art; (*c*) the uses made of painting by religion, both in the history of the church and in the present day; (*d*) the great art productions, the story of their composition, and their history; (*e*) the uses of specific pictures for present religious education. It will also include the history of architecture: (*a*) the plan and decoration of religious structures; (*b*) the location and history of great cathedrals; (*c*) the conceptions expressed in architecture; (*d*) the great architects of the past; (*e*) the stories of the laborers upon the great religious edifices. In addition to painting and architecture the history of sculpture will have a conspicuous place: (*a*) its use in religious edifices; (*b*) its religious representations in pieces of sculpture; (*c*) sculptors and the story of their

work. The acquaintance with religious art should include also a knowledge of the art collections illustrative of Bible stories, scenes, and ideas, how to use them, and where to procure them.

§ 2. THE USE OF ART

There is the opportunity, first of all, for the decoration of the schoolroom by the use of pictures and blackboard art work. Loan collections of sculpturing and pictures may be secured and put on display. The teacher should know what a community affords in art productions that could be used in a room for religious education. Then art may also be used for lesson illustration. Filing-cases for art reproductions mounted upon pasteboard are proving most satisfactory. (Many magazines afford excellent art pieces for such a purpose.) From such a collection in the Sunday-school room may be taken those especially illustrative each Sunday of the lesson to be presented. Then there is the use of art reproductions in connection with the handwork among the pupils (these copies of pictures can be obtained for the price of from one-half cent to five cents each): (*a*) to be put into the hands of the pupils so that the Bible stories when thus illustrated may be more concrete; (*b*) to illustrate Bible passages cut out or copied by the pupils; (*c*) to illus-

trate the pupils' handwork; (*d*) to illustrate some religious theme.

§ 3. THE REPRESENTATION OF ART

The teacher should know the field of representation of art. The field of drawing is very rich, and for the work that is necessary it can be entered by the average Sunday-school teacher. The drawing on paper to be made into booklets or on the blackboard may represent (*a*) some nature fact for moral instruction and religious stimulation, such as botanical forms, flowers, shocks of wheat, etc.; (*b*) some beauty forms to call forth religious, aesthetic reactions, such as geometrical forms illustrative of stars, etc., as well as the conventionalized representation of fruit and flowers; (*c*) some interpretative landscape or marine scene, such as a city, a sailboat, a stormy sea; (*d*) a symbolic representation, such as the cross, the shield, the crown, etc.; (*e*) illustrations of historical scenes, such as the Three Wise Men on their pilgrimage, the shepherds on the hillside, Abraham's altar under the oak, etc. For the more advanced work there should be the knowledge of painting. Color adds only to the power of stimulation and pure representation. Black-and-white pictures usually seem to serve quite as well as colored ones.

The religious educator will be able to use to great advantage a knowledge of *designing*. There is (a) the decorative work (this may be blackboard decorations, posters, book-covers, and fancy lettering); (b) illustrative work for written productions, histories, Bible selections, hymns, stories, lives of missionaries and their mission work, and social-service activities; (c) religious symbols, monograms and conventional forms for pennants, pins, costumes, class or school stationery, decorations of the room or church.

§ 4. CONSTRUCTION WORK

The religious educator must of necessity in these days understand the field designated as construction work. There will be (a) the making of maps, papier maché, sand, plasticine, etc., and their coloring; (b) mounted paper-tearing and -cutting, e.g., styles of oriental houses, utensils, tools, trees, cities, also the people and things illustrative of religious stories; (c) modeling work of oriental houses and temples, reproductions of utensils, etc., also of things representing the habits and customs of people of Bible times or of mission lands (these may be made of clay, cover-paper, raffia and reed, or wood; this field of work may be closely related to the manual-training department of any educational institution); (d) basketry (the reed and raffia may be used for the repre-

sentation and reproduction of many customs and objects and for the making of prizes or gifts); (e) bookbinding to put the work done into permanent form, or finer binding to give aesthetic significance to the work; (f) the framing and mounting of pictures used (the frames may be of raffia or reed, of paper construction, of passe-partout binding, of leather, or of wood).

It need scarcely be said that if this work is mastered by the religious educator it will not only have significance in fitting him later to be the guide of his pupils, but will mean very much for the enlargement of his own life.

REFERENCES FOR STUDY

- Puffer, Ethel D. *The Psychology of Beauty*, "The Beauty of Fine Art," pp. 91-148.
Brown, G. Baldwin. *The Fine Arts*, pp. 100-409.

ASSIGNMENT OF HANDWORK: CONSTRUCTION WORK

Using Figs. 21-24, model with construction paper a building representative of the life of Bible times or of the life of mission fields. For suggestions note directions under "Construction Work," chap. viii, paragraph No. 12. In Sunday-school journals, Bible atlases or commentaries, and missionary magazines find designs for original construction. If such work is of special use to the children to be instructed later, let there be the

preparation of the rooms essential to the proper arrangement of a household. Note as a basis for such construction Figs. 27 and 28. For the glue use Le Page's glue already prepared, or use powdered glue which can be purchased by the pound at any paint and glass store and at most drug stores. Make the glue of the desired thickness, using water and melting the glue, preferably in a double-boiler glue-pot.

PART II. THE PUPIL AND PHYSICAL
EXPRESSION

CHAPTER VI

EXPRESSION WORK APPLIED TO THE DEVELOPING STAGES OF LIFE

Every period of life has its proper expression. This is determined by the interests characteristic of that period. The power of apperception, of assimilation, is dependent upon the suiting of materials to these interests. But this task is more than the fitting of the activity to the characteristics of the period to which the pupil belongs; it is the adapting of the activity to the individual's interests and ability. This adaptation must be made in the materials employed, in the use of those materials, in the goal to be set in the activity, in the judgment to be passed upon the results. We shall not expect geniuses, though there will be some real talent in any class of pupils. Motor-minded individuals will excel in the technique of physical expression, the sensory-minded in the meaning, the interpretation of that activity. The teacher must know what he can legitimately expect of pupils of a specific amount of training, but his knowledge must go farther: he must know the possibilities of the materials used. Hence teacher-training in physical expression must far excel the work to be expected of the pupil.

In order to indicate the work to be pursued with pupils of any given period of development, the interests, the ability to be cultivated, and the work to be presented, the following outline is given:

§ I. KINDERGARTEN

Materials other than those of pure art are more satisfactory for the kindergarten period.

a) Interest:

- (1) Handling of material.
- (2) Changing forms as accompaniment of the pupil's changing thoughts.
- (3) Imagination basal.
- (4) Nothing intermediate between idea and result.

b) Ability to be cultivated:

- (1) Free constructive activity.
- (2) Not imposed plans, not value attached to result.
- (3) Thinking naturally in art expression—tendency to express in symbols as well as in words.
- (4) Knowledge of simple forms and recognition of their representation.
- (5) Recognition of simple colors and their use for blocking in representations.

c) Work to be given:

- (1) Free drawing with pencil—suggestions but not pattern—and free construction work.
- (2) Crayola-rubbed surfaces out of which figures are cut.
- (3) Coloring with crayolas within drawn patterns.
- (4) Coloring of prints.
- (5) Simple water-color washes.
- (6) Mounting of pictures.
- (7) Border designs—simple.
- (8) Simple paper-cuttings and -tearings.

§ 2. GRADES I-II

- a) Interest same as above. A little additional value attached to results.
- b) Ability to be cultivated:
Readiness to illustrate ideas however crudely—drawing used as a language.
- c) Work to be given:
 - (1) Rapid use (molding) of materials, such as sand and clay.
 - (2) Border designs as frames for pictures and paper-cutting.
 - (3) Simple pattern pictures for crayola, blackboard, and water-color work.
 - (4) Collections of colors, flowers, papers, etc.
 - (5) Paper-cutting and -tearing and their mounting.
 - (6) Simple paper-folding.
 - (7) Beginning of work in wood and reed.

§ 3. GRADES III-V

- a) Interest:
 - (1) Not satisfied with transformation of material by imagination.
 - (2) Results become important; permanency and use important.
 - (3) Intermediate means of attaining results, the object of attention.
 - (4) Organized activity (age of organized play).
 - (5) Larger use of tools—skill in use a matter of concern.
 - (6) Desire to represent truthfully and to picture different effects.
- b) Ability to be cultivated:
 - (1) Use of patterns, designs—to shape materials as predetermined.
 - (2) Care and skill in use of tools—ability to express a given thought with increasing completeness.

- (3) Some intellectual control—thinking things out ahead.
- (4) Discrimination of colors.
- (5) Correct judgment of general proportions by the eye rather than by measurements.
- c) Work to be given:
 - (1) Simple geometric relations of vertical, horizontal, and parallel as involved in simple drawings.
 - (2) Rhythmic arrangement in border and surface patterns.
 - (3) Pleasing arrangements within inclosed spaces, etc.
 - (4) Bilateral symmetry and its methods.
 - (5) Collection of samples for color-groups.
Discrimination in sorting colors.
 - (6) Arranging colors.
 - (a) Complementary color-schemes.
 - (b) Value schemes.
 - (7) Appearance of objects in different positions.
 - (8) Modification of natural forms for designs.
 - (9) Interpretative images (type forms).
 - (a) Geometric relations.
 - (b) Animal forms.
 - (c) Plant forms.
 - (d) Forms of rectilinear and curvilinear construction.
 - (10) Simple map constructions.
 - (11) Coping saw work.
 - (12) More difficult construction work.
 - (13) Beginning of written-work creations.

§ 4. GRADES VI-VIII

- a) Interest:
 - (1) Sustained purpose—a final end.
 - (2) Accuracy according to pattern or idea, conformity to reality.

- (3) Interest in real life, deflection from school.
- (4) Sympathetic interest in art activities of others—historical and practical.
- b) Ability to be cultivated:
 - (1) Use of drawing as a means of explanation and description.
 - (2) Clear visual patterns.
 - (3) Orthographic reading.
 - (4) Rapid sketching.
 - (5) Accurate scientific sketching.
 - (6) Good taste in beauty of form and harmony of color.
 - (7) Knowledge of art history and art as a vocation.
- c) Work to be given:
 - (1) Geographical drawings and map-modelings.
 - (2) Flower and plant shadow-pictures for foreshortening and delicacy.
 - (3) Blueprints (for nature-study).
 - (4) Different arrangements of leaf, flower, or object drawn.
 - (5) Matching in water colors the colors of plants, etc.
 - (6) Balancing in design, also more bilateral symmetry.
 - (7) Appreciation of demands and limitations of decorative work.
 - (8) Perfect matching of color by mixing of water colors.
 - (9) Development of intensity color-schemes.
 - (10) Representation of moods-of-nature effects.
 - (11) "Rapid descriptive sketches, well-constructed drawings, truthful records of observations."
 - (12) Completed pictures in pencil, crayon, or water colors.
 - (13) Careful construction work.
 - (14) Advanced work in the crafts: bookbinding, wood-work, reed and raffia work.
 - (15) Landscape sand-modeling.

§ 5. ADOLESCENCE (YEARS FOURTEEN TO EIGHTEEN)

a) Interest:

- (1) A goal ideally conceived.
- (2) Vocational appeal and decision.
- (3) Social fellowship.
- (4) Love of the ideal.
- (5) Mastery over the lower, the physical.
- (6) Consecration to life objectively.
- (7) Inner religious meaning of life and its experiences.

b) Ability to be cultivated:

- (1) Drawing from nature.
- (2) Copying of simple scenes of life and nature.
- (3) Artistic choices in the environing of life.
- (4) Fellowship with the beautiful of life everywhere.

c) Work to be given:

- (1) More perfect execution of work done in the higher grades.
- (2) Vocational decisions in relation to artistic demands of personality, the attitude of idealism toward the daily tasks.
- (3) Manual-training work as recreation.
- (4) Cultivation of art expression for which one has special talent.
- (5) Fellowship with great artists, sculptors, and architects of the world.
- (6) Mastery of craft materials.

REFERENCES FOR STUDY

- Sargent, Walter. *Fine and Industrial Arts*.
- Coe, George A. *Education in Religion and Morals*, "Periods of Development," pp. 226-67.
- Dopp, Katharine Elizabeth. *Place of Industries in Elementary Education*, "Practical Applications," pp. 97-173, 173-242.

King, Irving. *The Psychology of Child Development*, pp. 171-233.

ASSIGNMENT OF HANDWORK: PAPIER-MACHÉ MAPS

Prepare the paper pulp as directed in chap. viii, paragraph 13. Assign the different countries of interest in mission- or Bible-study to the various members of the class. Let each have the story of some character or event connected with the country constructed ready for presentation to the class upon the completion of the map. Use Diamond dyes or water colors for the proper coloring, to divide into provinces or to locate places or to trace journeys. A small section of a country may be prepared rather than the entire continent. For the making of the map and the mounting of it when dry, note the careful directions given under "Map-Modeling."

CHAPTER VII

SUGGESTIONS FOR EXPRESSION WORK IN THE SUNDAY SCHOOL

§ I. FOR KINDERGARTEN CHILDREN

- a) Cutting out pictures outlined:
 - (1) Flower designs to be used for Sunday-school room decorations, blackboard borders, picture-mounting borders, etc.
 - (2) Pictures for mounting, suggesting religious ideals or historic events, e.g., lilies for Easter; early flowers and birds for the spring's coming; camels, star, and pilgrims for Christmas.
 - (3) Symbolic designs, e.g., cross, dove, star.
- b) Picture-coloring of foregoing cut designs, illustrative magazine pictures, black-and-white pictures of specific religious character.
- c) Freehand cutting and later tearing of such as were cut from outline above.
- d) Card-sewing of symbolic religious designs, and animals important in Bible stories.
- e) Paper-folding:
 - Beauty designs; little picture frames, in which to put half-penny Perry pictures or pictures cut from papers; objects mentioned in Bible, as houses, mountains, books, baskets, ships.
- f) Drawing:
 - With colored crayons to represent some prominent feature of a Bible story.

g) Construction:

Simple oriental houses, articles of furniture in cover-paper; clay forms of fruits, animals, utensils.

h) Kindergarten blocks for telling stories—construction.

§ 2. FOR PRIMARY CHILDREN (YEARS SIX TO NINE)

The above lines but with more careful direction and more elaborate, also:

a) Paper-cutting and -tearing.

For story illustration, not only Bible stories, but religious stories generally, e.g., illustrative cuttings representing crucial events of Jesus' life:

(1) Babyhood—stable and animals, shepherd's crook and sheep, camels and star and pilgrims, king and crown, city, mule.

(2) Temptation and baptism—temple, bread, angels (Hoffman's used as type), dove, men (Hoffman's used here also).

(3) Ministry—illustration of some parables and miracles, e.g., necklace with missing coin, money bag, ships and fish, water jars.

(4) Passion Week—city and open gate, palm branches, lame people in the temple, grapes, cup, cock, garments, crosses.

(5) Resurrection—open tomb, Easter lilies.

b) Picture-coloring and border designs:

Pen and ink work, crayola work, and water colors.

c) Mounting of pictures with aesthetic taste and suitable covers with decorations. Written-work decoration.

d) Cutting of Bible passages and artistically illustrating with Perry pictures—suitable borders and decorations of cover.

e) Construction:

More elaborate and including houses, temples, etc., of foreign fields for missionary instruction.

§ 3. FOR LATER CHILDHOOD (YEARS TEN TO THIRTEEN)

- a) Many of above continued.
- b) Map-modeling:
Papier maché, sand, plasticine, of Bible and mission lands. Location of places, routes of journeys, scenes of great events, present-day mission stations.
- c) Realistic scene constructions (may be in former period):
Sand table arranged to represent Bible or mission scenes, e.g., Hebron on the hill, oak trees, Abraham's tents and flocks, altars of stone, etc. (to be constructed as story is told).
- d) Arranging of picture lives, e.g., a picture life of Jesus, using Perry or Brown pictures, cutting out Bible descriptions of these pictures, decorating, binding, tooling.
- e) Construction work:
Models in cover-paper, wood, or raffia of such as temple, furniture, trees, houses, etc. A grouped scene made representing a locality or historic scene.
- f) Making of envelopes, portfolios, and binding of books to keep work permanently. Decorative lettering. Passe-partouting and framing of pictures.

§ 4. FOR ADOLESCENCE (YEARS FOURTEEN TO EIGHTEEN)

- a) Harmonies with picture illustrations, border designs, beautiful bindings, and cover designs.
- b) Compositions, printed, decorated, etc.
- c) Lives of authors, artists, song-writers, missionaries, philanthropists written, illustrated by purchased pictures and by design work and artistically arranged and decorated.
- d) Construction of models, going into the tool-work.
- e) Plans for special occasions, room decorations, black-board drawings, charts and maps, souvenirs to be given to pupils.

- f) Art productions—perhaps only copies. Not all could do these.

Throughout these periods blackboard work is used to good advantage; box- and basket-making for use on May Day, Christmas, birthdays, etc., can be made of increasing complexity and beauty; decorated invitations, programs, favors, souvenirs, reminders, and posters give opportunity for varying grades of artistic ability.

REFERENCE FOR STUDY

Littlefield, Milton S. *Handwork in the Sunday School*.

ASSIGNMENT OF HANDWORK: SAND MAPS

The molding of sand maps affords great opportunity for co-operative work among several members of the class. Let the general proportions be decided upon so that all will work according to a given scale. Around the sand table may be grouped to good advantage at least four, each one being responsible for a given part. A sand map upon which can be traced Paul's journeys will present a problem of vital interest to the Bible student. A map constructed to show the oriental world, representing the lands into which the chosen people went as captives, will make plain to the mere observer the philosophy of their history and the natural reasons for their varied national experiences. Assign to some members of the class the

working out of landscape scenes for Bible or mission stories, as suggested under "Construction Work," chap. viii, paragraph 12, such as the series of scenes representing the life of Abraham and the life of Jesus. The story of the wilderness wanderings of the children of Israel and the final entering of Canaan, the story of Samson, the experiences of Elijah and the house of Ahab, the journeys of Jesus during his ministry—such as these present exceptional opportunities for a series of scenes combining the sand maps and the construction work. History and geography can most quickly be mastered by this method. This will give reality to the Bible records as nothing else can do.

CHAPTER VIII

DETAILED SUGGESTIONS FOR EXPRESSION WORK

§ I. CARD-SEWING

Perforated cards can be purchased from the Milton Bradley Company, Springfield, Massa-

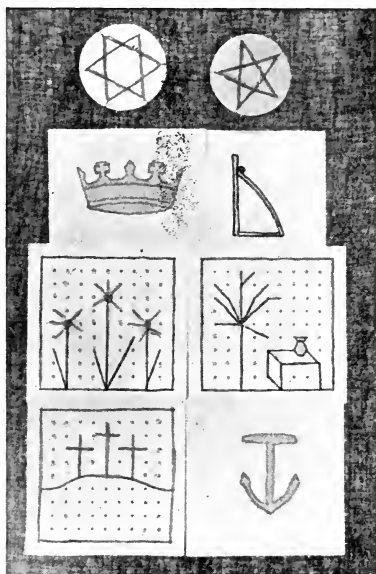


FIG. 1.—Card-sewing to be used with Bible stories

chusetts. The teacher may plan upon these the design she desires the children to sew. Or she

may procure the cardboard and, using the perforating needle and pad procured from Bradley's, or a common awl, make such designs as desired. (The felt pads can be made by gluing a piece of

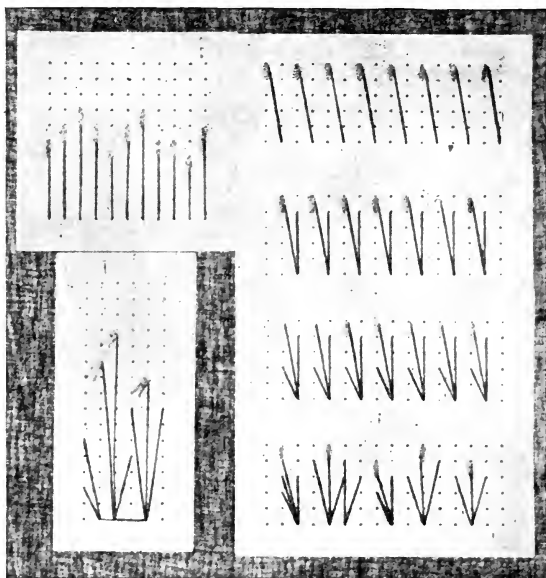


FIG. 2.—Sequence of flower design in card-sewing for Nature lessons.

felt on to a stiff clothboard.) Use the colors of yarn suitable for designs. There may be sequences of design, as shown in the flowers in Fig. 2. For the very small children who cannot use a needle, designs such as the stars in the circles (Fig. 1) can

be made. The card is cut from the edge toward the center to the points of the star and the yarn is woven into these incisions. Other designs can be made on the same plan.

§ 2. PAPER-CUTTING

The cutting out of pictures in outline is one of the earliest interests of childhood. The observant teacher will collect from magazines, papers, and books many suggestive pictures. These can be cut out by the youngest children if they are traced beforehand for them. Remember that blunt scissors for small children are easily procured. Older pupils can trace them and even cut out original patterns to be used. These patterns (see Fig. 3) may be illustrative of the joys and blessings of childhood, special days, such as Christmas, Thanksgiving, Easter, picnic day, gardening day, etc. Other patterns may illustrate: Bible stories such as the parables of the Good Samaritan, the Pharisee and the Publican, the Lost Coin, the Sower, etc.; the animals of the Bible; the Bible characters such as Elijah fed by the ravens, Jesus and the lilies (see Fig. 10), David in defense against the beasts, Abraham as a shepherd; flowers, etc. These may be used as illustrative of the day's Sunday-school lesson, arranged as posters (see pictures, Figs. 4 and 5), put into groups representing some biblical scene or religious idea (see Fig. 4, the Three Wise Men, the Triumphal



FIG. 3.—Collected paper-cutting patterns for holiday occasions, seasons of the year, Nature, Bible scenes and stories.

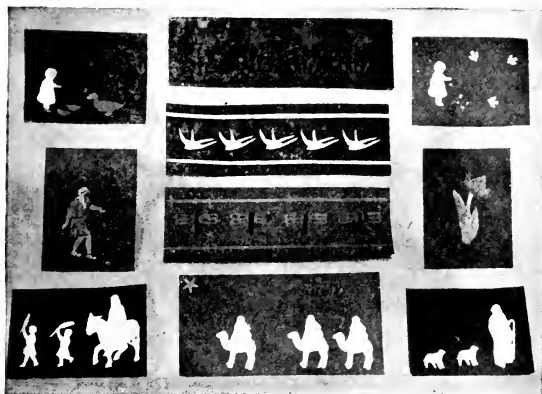


FIG. 4.—Paper-cuttings mounted as posters

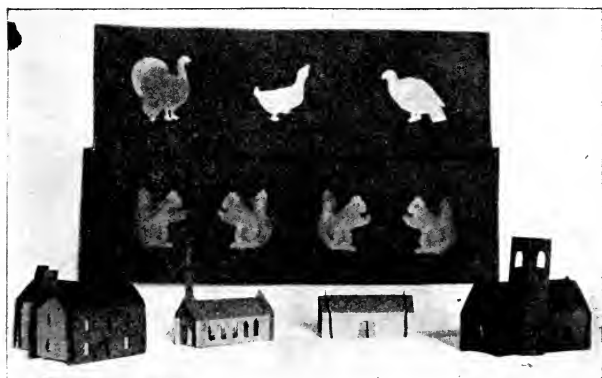


FIG. 5.—Paper-cuttings mounted as posters and colored

Entry), given as souvenirs to the children to make the lesson concrete, used for wall or blackboard decorations. For blackboard work the patterns may be traced on the board and then shaded or colored, or the pattern may be held on the board and the eraser on which chalk has been rubbed passed over it, making the edges illuminated as in Fig. 6. Figure 7 represents the children of mission fields and the homes in which they live, the Eskimo, the Korean, the African, the Chinese, the Japanese, the American Indian. These are crayola-decorated paper-cuttings.

Paper-cutting may be illustrative of the life of Jesus, as shown in Fig. 9.

Many of the patterns shown above are freehand cuttings, as are also the cuttings shown in Figs. 7 and 9.

Pictures cut from missionary reports and magazines, as well as photographs, may be arranged in a poster such as Fig. 8. Figure 8 has at the top a pen picture with the verse:

I want to send a whisper song
Across the waters blue,
And say to all the little folks,
"Jesus loves you."

The poster is composed of pictures of children of all lands. A poster of photographs and pictures of students of all lands is effective. In the midst may be placed in fancy lettering the words, "They

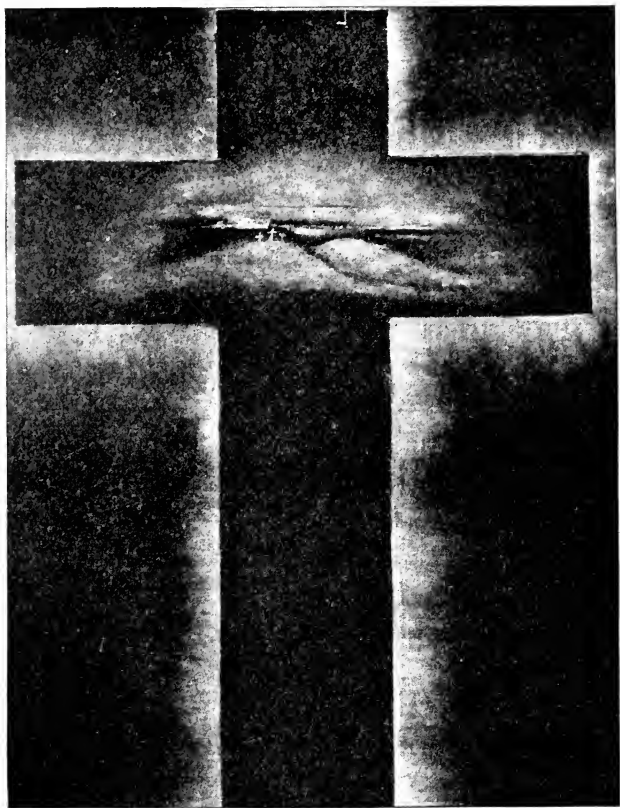


FIG. 6.—Paper pattern used for illuminated blackboard figure

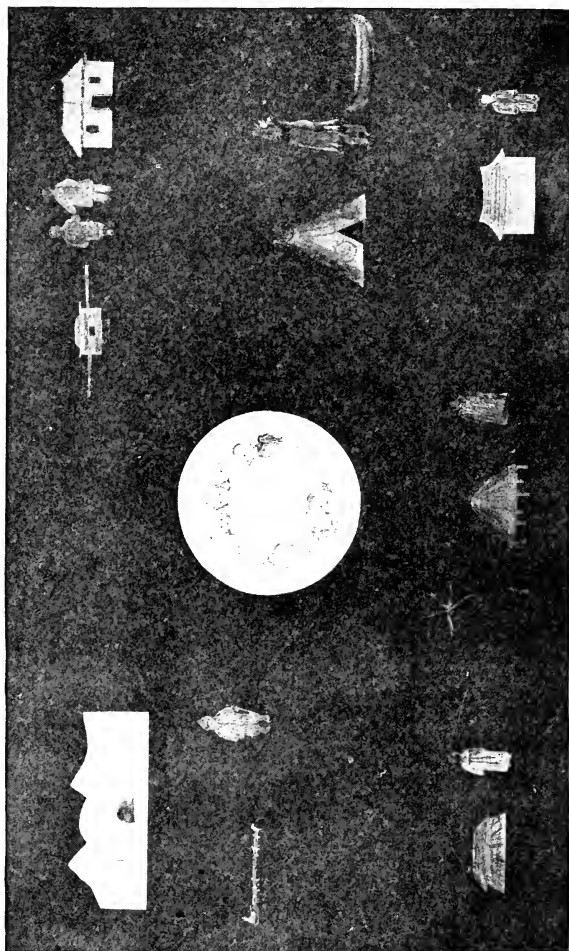


FIG. 7.—Paper-cuttings of children of mission lands and their homes

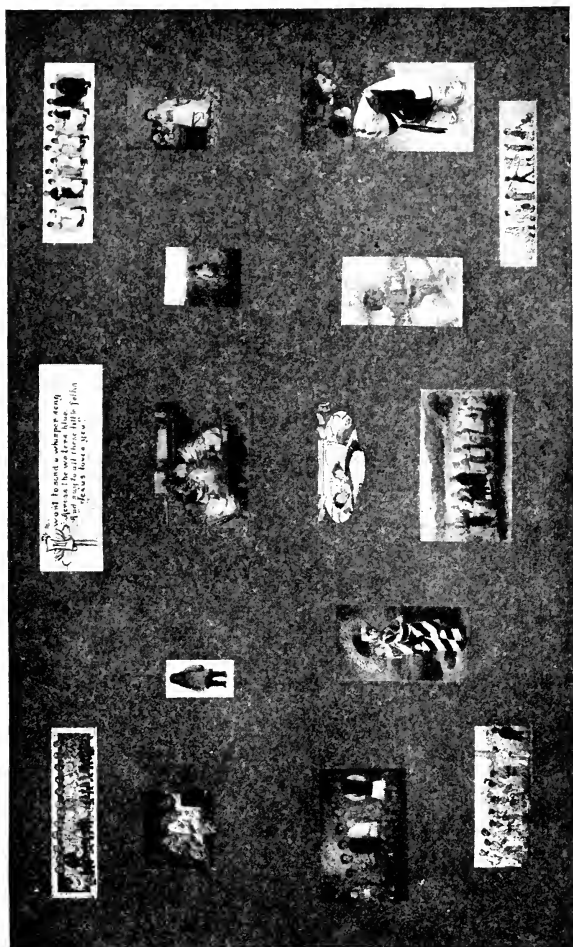


FIG. 8.—Picture poster of children of mission lands

shall come from the East and the West and shall sit down in the Kingdom of God."

More elaborate paper-cutting and -mounting with crayola-drawn scenic background may illustrate Bible stories, as seen in Fig. 10. The customs

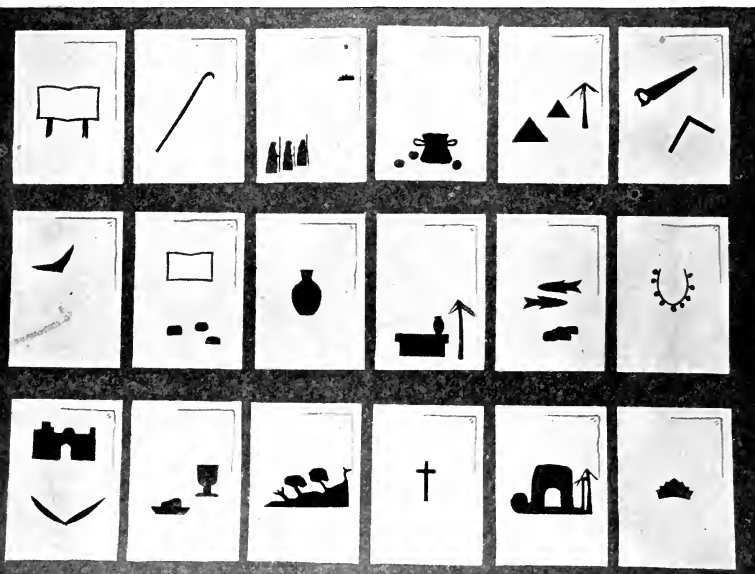


FIG. 9.—Paper-cuttings illustrating events of Jesus' life

of mission lands or the scenes of a missionary enterprise may be arranged in serial form, as is the life of Jesus in Fig. 9. The well-known kindergarten parquetry work in colored papers is well illustrated in the paper-cuttings and -mountings



FIG. 10.—Bible scenes in paper-cuttings with scenic mountings. 1, "And Abram built there an altar." 2, "He took one of the stones and lay down to sleep." 3, Abraham and his altar. 4, "Peace on earth." 5, "Consider the lilies."



FIG. 11.—New Testament illustrations in paper-cutting and -mounting.

of fruit and flowers and Japanese lanterns of Fig. 14.

In paper-cutting the paper that is cheapest and can be used to excellent advantage is the manila paper, or the reverse side of wall paper, especially if that of a soft or neutral color can be obtained. Discarded rolls of wall paper can be found in most homes.

§ 3. STENCILING

Closely allied to the paper-cutting in its general effect is the work with stencils. Stencils may be made by pricking with a perforating needle, or awl, the outline of the design or figure desired. It is far more satisfactory to buy stencils already prepared, at the price of 5 and 10 cents, from some picture firm, such as George F. Brown & Company, Beverly, Massachusetts, or the United Educational Company, 61 East Ninth Street, New York. The paper upon which the stencil is made is placed upon the blackboard with the rough side out. A blackboard eraser, upon which has been put powdered chalk, is passed lightly over the design. Upon removal it is found that the outline of the design is apparent. The drawing of the design over these dotted lines is a very easy matter. Later the design may be shaded and left as a black-and-white picture, or the design may be colored with appropriate blackboard crayons as in

any blackboard picture. Stencils are very satisfactory for blackboard borders, as represented in Figs. 12 and 13. Good stencils are to be had for special days, particularly national holidays.

Closely allied to stenciling as described above is the more complex stenciling for the older children, coming into the realm of stenciling for book covers, for draperies for the Sunday-school windows, for bookcases, etc., and for art decorations on velvets, silks, etc. The most modern method of stenciling is by the use of a blow-pipe or atomizer, by which means liquid dyes are used with especially prepared stencils. Opaque colors, especially good for posters and decorative and realistic work, can be procured from the Waldcraft Company, Indianapolis, Indiana.

§ 4. PICTURE-TEARING

The same designs that are used for paper-cutting may be used for paper-tearing. More care must be given to the kind of paper used than in the case of the cutting work. It should be paper that tears as readily crosswise as lengthwise. Avoid also the use of tough paper. Colored papers can be procured from the Milton Bradley Company, Springfield, Massachusetts, or from any house carrying kindergarten materials. These papers come in lots of 100 and 250, 6×9 and 12×9 inches. Samples of the colors carried can be procured.

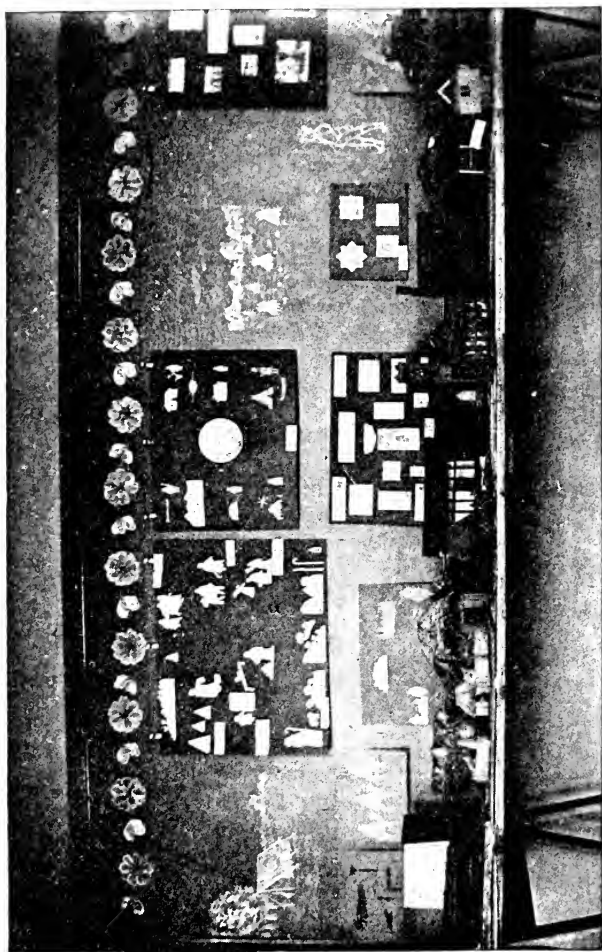


FIG. 12.—Blackboard stenciling and various forms of handwork

Children should be led to experiment first on the plain paper. Picture-tearing is somewhat more difficult for children than the picture-cutting. However, the design may be drawn on the paper before the tearing is begun, thus making the effort very much easier for the small child. As in paper-cutting, much attention is to be given to the use

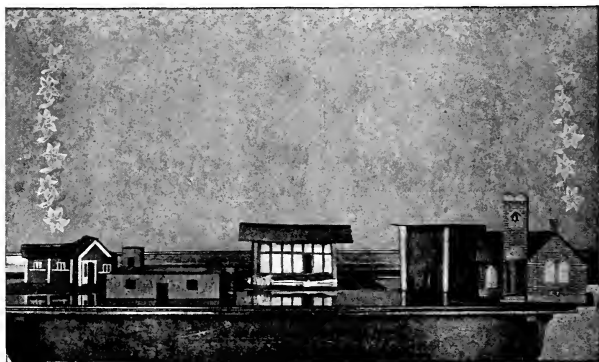


FIG. 13.—Blackboard stenciling and construction work

made of the design when finished. It should at least be mounted on a piece of cardboard (see Fig. 15) and may well be mounted with other tearings so as to express some definite idea or story, such as that of the life of Abraham in Fig. 16.

§ 5. PICTURE-COLORING

One of the early delights of childhood is the coloring of pictures. This may very easily be

done with crayolas by very small children. The Perry or Brown pictures in black and white or

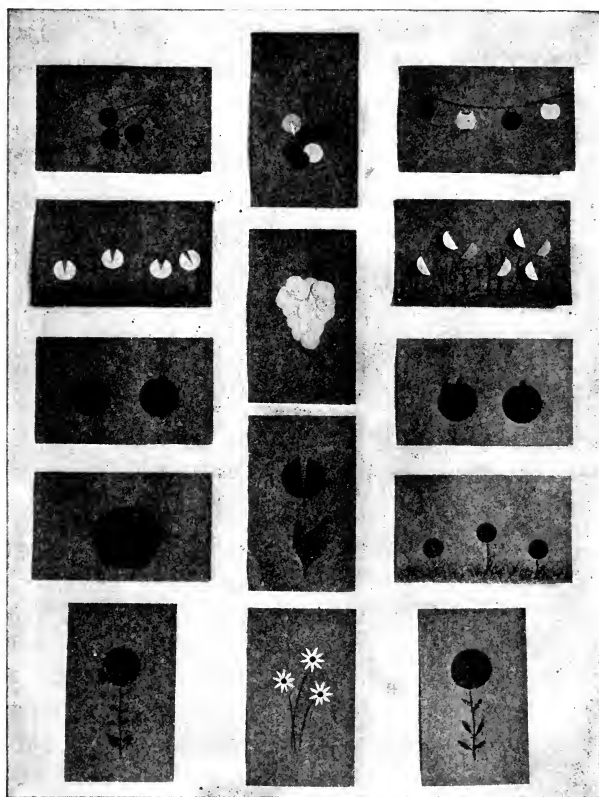


FIG. 14.—Parquetry cutting and mounting

sepia may be used for this purpose, but the details in them are rather too many. Somewhat easier,

perhaps, is the coloring of paper-cuttings as suggested under "Paper-Cuttings." Special care should be taken to see that suitable paper is used, a somewhat rough variety being preferable. The crayolas, which can be obtained at almost any stationery store, have oil in them, so that the colors do not rub readily. Binney & Smith, New York, put up twelve assorted colors for educational color work, No. 99A. For the smallest children this may be

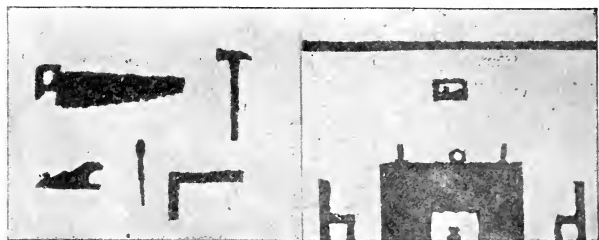


FIG. 15.—Paper-tearing: the carpenter's tools, a home fireplace.

preferable. Far more satisfactory work can be obtained, however, with colored crayons, or with pastellos, which can be secured from the American Crayon Company, Sandusky, Ohio. These make possible the blending of colors in a very pleasing way. Water colors may, of course, be used to advantage for the coloring of pictures. The best-known colors are Prang's and De Voe's, if one desires a cheap set. These come at 25 cents and include, with the four primary colors, the paint

box and brush. Winsor & Newton paints are to be especially recommended among the more expensive ones. A smooth wash of the color desired may be made upon the paper and then the pattern cut out from this. The same thing is possible with the crayolas. All picture-cutting will be much improved if appropriately colored. In all mountings for paper-cutting and paper-tearing, whether colored or not, special attention should be given to the harmonizing of colors. Much of the aesthetic pleasure, as well as educational value of this work, may be lost through lack of care in the aesthetic arrangement and harmonizing of color-values. Different tones of the same color make aesthetic combinations.

§ 6. PAPER-FOLDING

Paper for folding can be cut at any bindery, with a photographer's trimming machine, or with a very sharp knife and a square; it is still better to buy the paper to be folded from some house carrying such materials, for example, the Milton Bradley Company. Paper-folding may be done by very small children if the folding is not intricate or involved. Very simple paper-foldings for the construction of boxes, pen trays, picture frames, etc., may be planned. The children may make some of these articles as gifts for their home people and some of it for the use of the Sunday school on

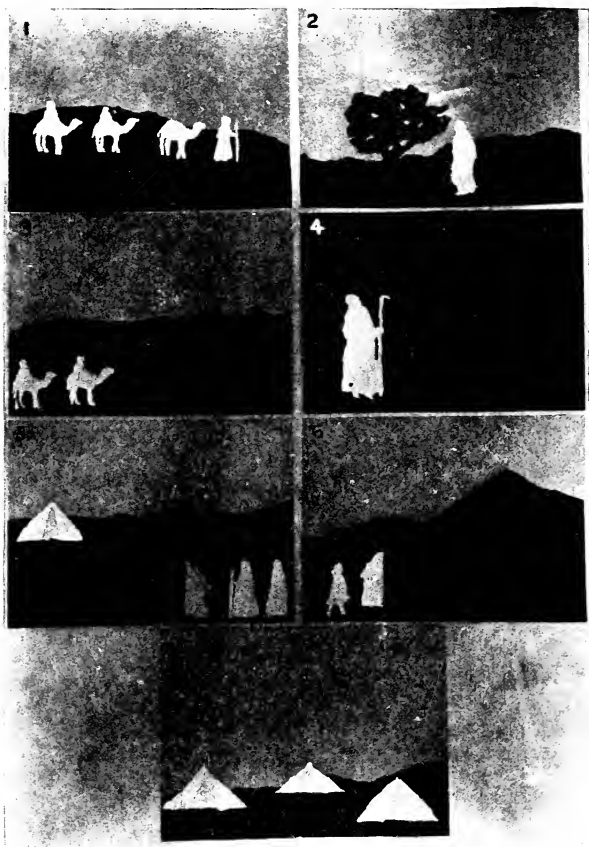


FIG. 16.—Paper-tearings illustrating Abraham's life. 1, Traveler to Canaan. 2, An altar under the oak. 3, Trip to Egypt. 4, As the stars in the sky. 5, Visit of the three angels. 6, The climb to Mount Moriah. 7, Abraham's tent life.

special occasions, such as Christmas candy-boxes, May Day baskets, etc. This should be done first by the children in experimentation with

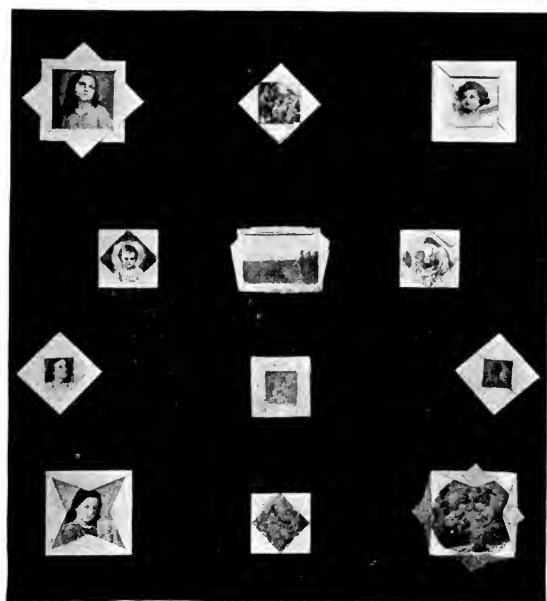


FIG. 17.—Paper-foldings as picture frames

light-weight paper and then repeated in the heavier cover-paper for the final article.

Paper-folding may also be that of beauty forms, including fancy frames for small pictures, as in Fig. 17.

Beside these there is the picture-folding for illustrative and representative work. See Fig. 18.

§ 7. STICK PRINTING AND BLOCK STENCILING

A pleasure that many children have enjoyed is that of printing with blocks and sticks dipped in various colored inks or dyes, and used for border decorations (see Fig. 19) or combined into pictures. One can construct these blocks and sticks out of wood, though they can best be purchased from some house carrying them. Felt pads, saturated with the ink or liquid dyes, must be used just as pads are used with any stamps, such as an autograph or corporation or date stamp. Special designs may be made by individual pupils and may represent a class seal, badge, etc., as well as being decorative for stationery used. The block-printing materials, as well as the stick-printing materials, with the dyes necessary, can be secured of the Waldcraft Company, Indianapolis, Indiana. Full directions for the use of such materials can be had from them upon request.

§ 8. COPING SAW WORK AND WHITTILING

These methods of expression work appeal especially to boys, though girls also do very satisfactory work. The coping saw work trains in form-study, construction, and invention and requires careful work. The patterns illustrated in

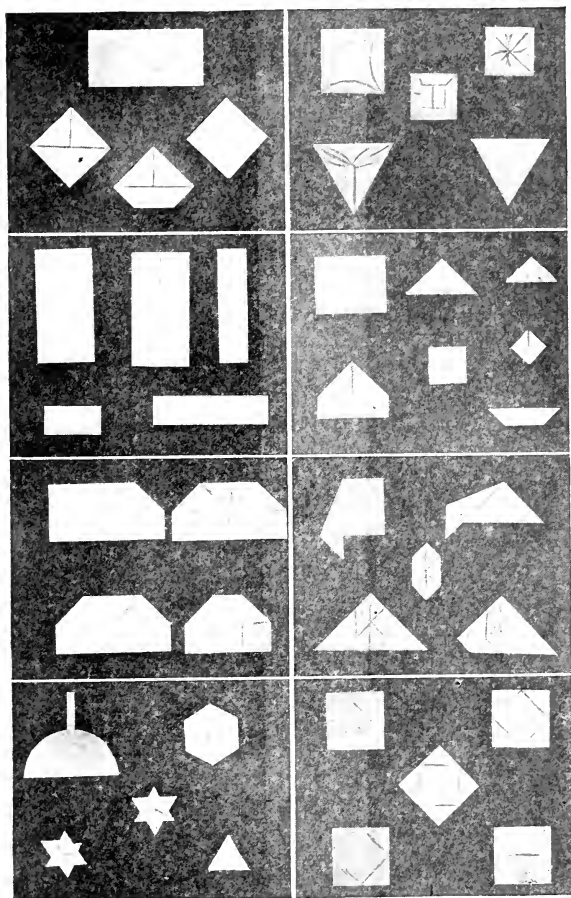


FIG. 18.—Illustrative paper-foldings

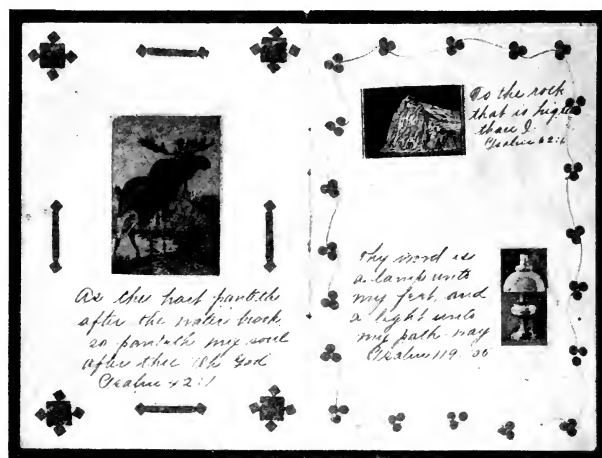
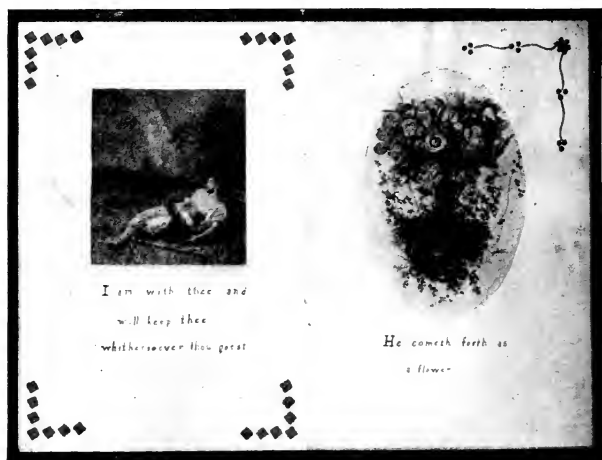


FIG. 19.—Stick-printing borders

Fig. 3 are excellent for this work in wood as well as for paper-cutting. ("Bradley's Straight Line Picture Cut-Outs," 25 cents per set, are suggestive paper patterns; also the designs traced on 3-ply wood put out by the Flemish Art Co., New York.) The pattern is traced upon the wood, which must be soft, and a delicate hand saw is used. The figures may be combined into groups for the illustration of Bible scenes or mission scenes. The people and animal forms necessary for a reproduction of a situation, with all parts of the scene represented, may be made successfully with the coping saw work (see Fig. 20). For fuller description see suggestions under "Sand Construction Work," p. 92. Inasmuch as this coping saw work is done with very thin boards, these figures are most satisfactory where flat effects are desired. To more advanced boys the delicate work of mottoes, such as the scroll saw work of twenty-five years ago, will appeal much. The ingenious teacher will find much that the boys are interested in doing that will be representative as well as illustrative of religious truths. For 20 cents one can procure a book entitled *Coping Saw Work*, by Ben W. Johnson, from the Manual Arts Press, Peoria, Illinois. This book, which is used for the public school, will suggest projects to be worked out in religious education. Much more can be done in this field than in that of paper-



FIG. 20.—Coping saw work with pen colorings

cutting that will give permanent satisfaction, inasmuch as the wood is stiff enough to arrange in standing position, so that the figures can be grouped to make a realistic scene rather than mounted on a flat surface, as in paper-cutting. The equipment for coping saw work is inexpensive, nothing being required but the cheap saws which can be purchased from any hardware dealer. This work is suitable for boys and girls of about the fourth and fifth grades in public school. The best wood to be used is yellow pine, bass wood, or holly. Using 3-ply wood will prevent warping. Coping saw work may be used advantageously in social service activities. Figures, furniture, and other playthings are admirable presents for poor or sick children, and for younger brothers and sisters.

Whittling has the advantage over coping saw work that models can be made that require proportionate thickness. Whittling lends itself successfully to the making of models of utensils, articles of furniture, houses, etc., of Bible times. The whittling partakes of the advantages that one finds in clay work—the three dimensions can be accurately represented. Pictures to guide in the whittling may be obtained from Sunday-school papers, journals, magazines, etc. This is very satisfactory expression work for the study of missions, where many of the surroundings of life in foreign fields can be reproduced. The whittling

work is suitable to any of the grades above the third or fourth. Some very fine work can be done by both boys and girls in the upper grades. It has been found that this form of expression work appeals greatly to girls.

§ 9. BASKETRY

This work is suitable for children from the third to the eighth grade and has become very popular among young women, who imitate the more complex and intricate work of the Indian women. The material used is reed and raffia, often with sweet grass or the long pine needles. The pupils may be able to get the sweet grasses from the fields and cure them, thus adding to the interest of the work. Raffia can be secured either in the natural deep cream or in the colored varieties. The colored is three times as expensive, the uncolored costing about 20 cents a pound. One can easily color raffia by the use of dyes, and the baskets can be dyed by the same process after they are made. The reed may be procured at a price ranging from 50 cents to about a dollar a pound in different sizes and is either round or flat. The reed is used very largely as a foundation for the raffia work. However, designs made of reed alone are very effective. The raffia may be used upon wire foundations and is somewhat more easily made into complex and intricate designs that require ma-

nipulations finer than those to which the reed will lend itself. Basketry as expression work develops a sense of form and color and requires a firmness and accuracy of touch that is highly educational for the pupil. Raffia may be used upon looms and is especially suitable for making rugs. Basketry can be adapted to religious education for making concrete the life of other times and peoples. Models of furniture and of the appurtenances of home and community life are readily constructed. Raffia yields itself to the representation of the construction of houses of countries where barks, grasses, hay, etc., are used. Figures 21-24 illustrate well the use of raffia in the construction of African, Karen, and Indian houses. One of the most satisfactory uses of all such expression work is to aid the child in the construction of a house or room representing the ideal in the ordering and planning of a home. Very much of the social betterment may be related to an improvement of housing conditions. Religious education has a large place in showing to the children the proper ordering of a room. Note what is said on p. 91.

Basketry lends itself very beautifully to the cultivation of the social and unselfish relationships of the children. They can readily make baskets for the exchange of May Day remembrances in the Sunday school, each one giving a basket of his own

make to be passed on to some other child. At Christmas time the little baskets, perhaps with home-made candy in them, the candy-making being undertaken by the teacher and some of her

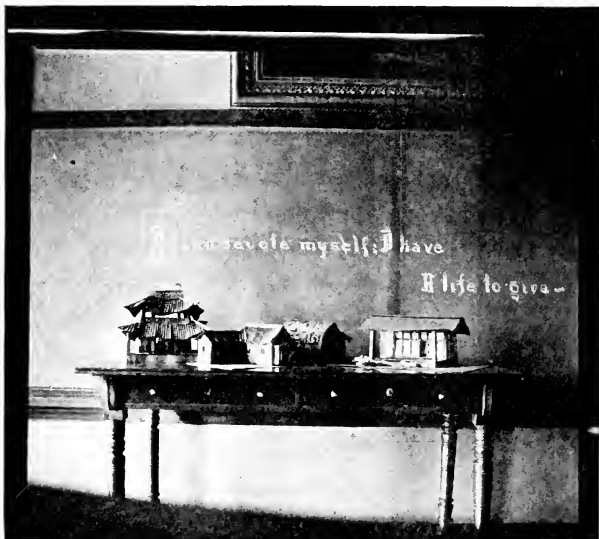


FIG. 21.—Construction work: 1, Chinese pagoda. 2, Korean church. 3, Indian church. 4, Japanese house.

friends, furnish suitable gifts for the home people. See suggestions in Fig. 25.

The book *Occupations for Little Fingers* by Sage and Cooley (Scribner) is very good for suggestions on many kinds of handwork, such as raffia work,

weaving, paper-cutting and -folding, clay work, bead work, and special work for boys.

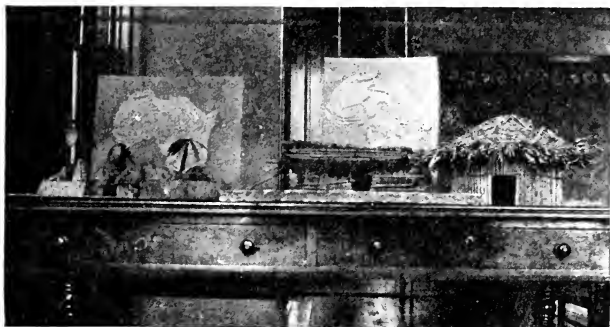


FIG. 22.—Construction work: 1, King Mtesa's royal grounds with palm trees. 2, House in which Livingstone died. 3, Japanese house.

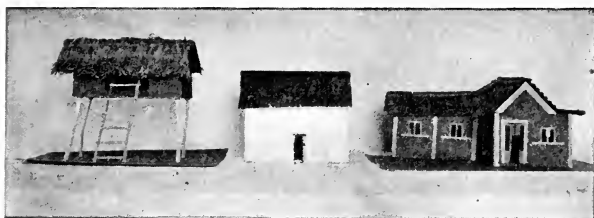


FIG. 23.—Construction work: 1, Karen house. 2, Indian house. 3, Korean church.

§ 10. TRAYS AND FANCY BOXES

Trays can be made by the more advanced pupils for the use of the materials—pencils, crayons, etc.

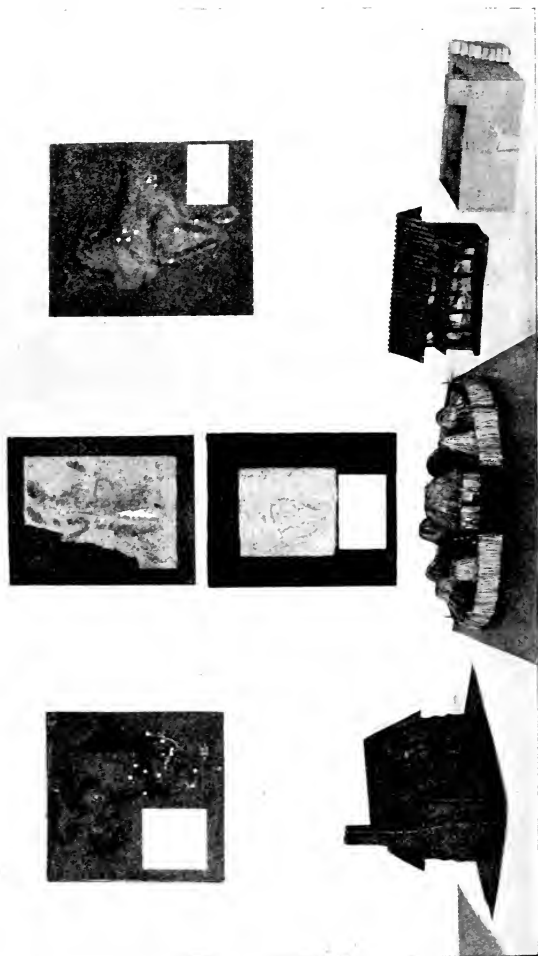


FIG. 24.—Pulp maps: Africa, Palestine and Jerusalem, India. Construction work: mountaineer's log cabin, King Mtesa's palace, Japanese house, Palestinian house.

—for the younger children in their expression work. Some of the trays and boxes the smallest children,



FIG. 25.—Basketry

even primary pupils, can make. The boxes may be utilized for Christmas candy-boxes. Patterns for these are best taken from boxes obtained from

stores (see Fig. 40, Nos. 6 and 7). Many of the brick-butter boxes afford good patterns for fancy candy-boxes. The more advanced pupils might spend an afternoon advantageously in making these boxes for the smaller pupils for Christmas, thus developing the service idea.

§ II. CLAY-MODELING

Clay-modeling is one of the cleanest and most satisfactory methods of expression work for small children and may easily be made complex enough to hold the interest of older children. Bible stories are well illustrated by clay work, as well as objects that represent life of other times. The advantage of clay-modeling is that suggested under whittling, that it makes possible articles of three dimensions in the right proportions. Miniature houses, household utensils, fruits, animals, flowers, and people may be modeled very effectively. Some of these uses are well illustrated in Fig. 26. A very great advantage in both the wood and clay is that they can be colored and so represent accurately the objects after which they are modeled. Water colors should be used for the coloring of clay work. Very delicate clay-modeling that can be done by older children not only becomes a training in the best aesthetic values, but becomes a medium of the best expression of the pupils' ability and taste. Clay may be used for any statuary

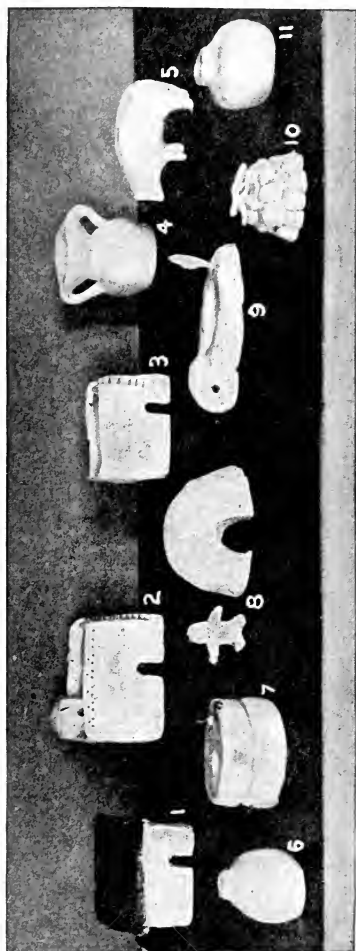


FIG. 26.—Clay-modeling: 1, India house. 2, Palestinian house with upper room. 3, Palestinian house without upper room. 4, Large water jar. 5, Bear. 6, Water jar. 7, Palestinian mill. 8, Eskimo's house. 9, Oriental lamp. 10, Altar. 11, Water jar.

work that would seek to suggest the great religious marble productions of the past. The primary teachers, as well as the teachers of the juniors and adults, have not exhausted the possibilities of clay-modeling as a means of developing the sense of proportion and the love of harmony and beauty of design. A very good book for the teacher is entitled *Clay Work*, by Katherine M. Lester, price \$1.00. It has twenty-three plates and thirty-four illustrations. It covers the whole range of clay work for the elementary school and deals with elementary pottery. It can be procured at the above price, postpaid, from the Manual Arts Press, Peoria, Illinois. The plasticine, mentioned under "Construction Work" and "Map-Modeling," is a common substitute for clay, though much more expensive.

§ 12. CONSTRUCTION WORK

The question of modeling in raffia and reed, in clay, and in wood has already been discussed. Construction work, however, usually suggests to the mind paper and cardboard work. This is very cheap expression work, requiring construction paper, scissors, and glue. Articles of furniture for the furnishing of a house and numberless architectural forms grow naturally out of the use of heavier construction paper or cardboard (note Fig. 5). As the pupil advances in this work other

materials already spoken of, such as thin wood, raffia, and reed, take the place of the cardboard in the making of miniature houses, public buildings, churches, etc. Much care must be exercised in the proportions of the construction. Figure 23 well illustrates the construction work designed to represent homes of peoples in mission lands. The first illustration, a Karen house, represents a combination of raffia for the roof and construction paper for the main part of the building. The poles upon which it stands, as well as the ladder, are made of small branches scraped. The second is nothing other than a pasteboard box white-washed, with a door with hinges attached cut out of pasteboard and hung in place. The roof is painted red with water colors and is merely a piece of corrugated paper. It represents the native house of India. The third represents a Korean church; the walls are of construction or cover paper, as it is called by the bookbinders, with strips of white pasted on. The roof is also of corrugated paper. In this work care must be taken to insure the lapping over of the corners to make the whole substantial.

In Fig. 21 the first construction represents a Chinese pagoda. The pillars are rolled pieces of the construction paper and the roof is plaited construction paper of the same kind. The second design has already been described above. The

third piece of construction is a representation of the first Methodist chapel of India. The building itself is of construction paper, with narrow apertures cut for windows. The roof is of raffia, sewed through a bent piece of the construction paper. The raffia is also used for the sewing. The third is a representation of a Japanese house. The building is made of construction paper cut with the large openings across which is pasted on the inside white tissue paper. The posts of the porch are square pillars folded from the construction paper. The little slippers that stand at the porch steps are toe slippers, also made of construction paper. The flower bed in front of the house is a circle of paper glued on to the pasteboard foundation upon which the house is mounted, and the flowers are patterns cut from manila or white paper and colored with crayolas or water colors.

In Fig. 24 the first construction is that of a mountaineer's log cabin, with the fireplace and flue at one end. The whole is made of construction paper folded. The second construction represents the palace of King Mtesa, Uganda, Africa. The central house is square, with a sloping roof of raffia. The houses surrounding this royal palace are circular, with the roofs of raffia. The main part of the house is of cardboard or construction paper, around which is wound raffia flattened out. (Soak it in water for this purpose.) The fence

is made with posts of the large reed; twigs from a tree would be as suitable. Raffia is wound around pieces of cardboard that make the circular wall. The fence when completed is sewed with raffia to the cardboard upon which it is mounted. The third piece of construction is a Japanese house and is as described in Fig. 21, except that the corrugated paper is here used for the roof. The fourth design is a Palestinian house made with the outside stairs leading to the upper room. There is an inner court open to the sky. The construction paper has been ruled with ink to give the impression of the stone construction of Bible times. Around the inner court there are doors cut leading into the rooms surrounding this open court.

In Fig. 22 the middle design represents the house in which Livingstone died in Africa. It is made of the larger reed, which represents the poles about the house and on the roof, and raffia is used for the construction of both the walls and the roof. The design to the right is of the usual African house. The corrugated paper is glued together to form a circle and a door is cut for the opening. Over this, on a piece of construction paper or pasteboard cut so as to fold into a funnel shape, is sewed raffia, as used in the house already described. Wire wrapped with raffia, which can be purchased very cheap, is circled around the roof to hold down the raffia and encircles the walls midway.

Figure 27 is a representation of a kindergarten room. The furniture is cut from construction paper and folded so as to form the object desired. The walls are of heavy strawboard, papered with wall paper. The curtains are of tissue paper and the flowers and flower pots in the window are painted on the paper used as glass for the windows. The

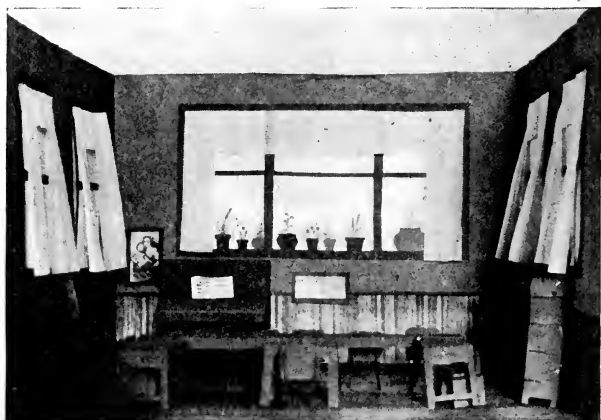


FIG. 27.—Construction work: Kindergarten room

kindergarten tables, chairs, bookcase, and piano make the room complete. Some teachers of construction work are very insistent that one should not combine different materials—that nothing but paper should be used. A paper rug is on the floor and the furniture and decorations are all of the same material.

One of the most helpful studies in expression work, especially for a mission district, is that of construction of the rooms of a household. The proper appointments of a house and its arrangements are thus brought into the forefront for discussion and observation. Figure 28 represents a sitting-room. Pictures, curtains, magazines,



FIG. 28.—Construction work: Sitting-room

daily paper, clock, and furniture one by one claim attention. Special care is given to color harmonies.

Blocks used in connection with construction work have proved very interesting and helpful to children. The larger kindergarten blocks that are becoming popular for work with children, especially for playtime both in the kindergarten

and on the playground, lend themselves very well to the construction of rooms that can be built on the floor and furnished by pasteboard and raffia construction work. The tables, chairs, etc., may be of construction paper. The rugs may be woven from raffia, and paper dolls, representing whatever country is being illustrated, may sit in state wherever desired. Coping saw work could be brought into play here for the making of the furniture and people necessary for such a home.

Some of the most realistic and at the same time the most satisfactory construction is the reproduction in miniature of a historical situation. A sand map or sand pile is vital here. The following was easily wrought out and with great satisfaction to teacher and pupils. The story of Abraham and of his life in Hebron was the topic under consideration. The sand was arranged to represent the hill of Hebron. Tents were made to show the Bedouin type of life. Trees represented the oaks where Abraham pitched his tent. The sheep and herdsmen were of wood construction. (This is the opportune time for the coping saw work.) The story was told as the process of construction went on. This attempt at landscape reproduction in construction work adds very materially to the child's appreciation of the reality of the stories told.

A reproduction on a somewhat larger scale was made in the sand by the banks of a stream. The

stream flowed so as to suggest admirably the Mediterranean Sea. Channels and lakes were dug to represent the Sea of Galilee, the Jordan River, and the Dead Sea. Then began the erection of cities. Where the place of the city only was to be represented, a pile of stones thrown together was sufficient. Where the stories to be told involved special buildings and special features of any city, those buildings were carefully constructed, sometimes with stones placed with care; at other places wooden boxes and boards were utilized.

Bethel.

1. One large stone where Jacob had his vision.
2. Altar of stones.
3. Oak.

Jerusalem.

1. Hill of Zion, built of rocks, perpendicular.
2. Temple.
3. Mount of Olives.
4. House of the Last Supper.
5. Calvary.

Hebron.

1. Abraham's tents.
2. Oaks of Mamre.
3. Altar.
4. Cave of Machpelah.

Bethlehem.

1. Grave of Rachel.
2. Wheat fields of Boaz.
3. Well of Bethlehem.
4. Inn and stable.

Capernaum.

1. Peter's home.
2. Home of nobleman.
3. Levi's place of toll.
4. Synagogue.

Between the cities on the great highways of Palestine pathways were made leading around the hills and through the valleys. The smaller children of the group could gather the little stones with which to construct the roads. The older boys, at their own suggestion, built a raft on which, as they said, to bring down the timbers from Hiram of Tyre to build the temple at Jerusalem. The entire structure covered a space about sixty feet in length and a third of that in width. As each city was constructed, the story was told of the great events that had taken place in that city. As a road was made, the scenes on that road were described. It was surprising how well the children, even those who had had no Bible training, could reproduce the stories of Palestine at the close of five or six days' work, covering a couple of hours a day. So real did it become to the children that one lad of about ten who had been unacquainted with Bible stories insisted on opening the grave of Rachel to see whether or not she was buried there. The following also have been given with good results, the scenes being created as the story was told:

REPRESENTATION OF LIFE OF ABRAHAM

I. First scene.

1. Construction:

Two mountains—Ebal and Gerizim.
Abram's tent (and many smaller tents).
Under an oak tree (Moreh) an altar.

2. Story:

Terah's family, Abram's journey to Shechem,
and God's promise (Gen. 12:7).

II. Second scene.

1. Construction:

Hills down to Bethel.
Abram's tent and an altar.

2. Story:

Removal to Bethel.
Trip to Egypt—famine and gaining of wealth.
Return to Bethel and his worship there.

III. Third scene.

1. Construction:

Lot's tents in the plain.
Abram's tents near the oaks of Mamre and the
altar.

2. Story:

Separation of Lot and Abram.
Battle of the Plains, including story of Melchizedek.
Abram's dream (Gen., chap. 15).

IV. Fourth scene.

1. Construction:

Mount Moriah and an altar.
Beersheba and a well.

2. Story:

God's promise of an heir; the birth of Isaac;
removal to Beersheba; story of Abimelech
and the well; the sacrifice on Moriah; the
return to Beersheba.

V. Fifth scene.

1. Construction:

Burial ground—cave, trees, at Hebron.

2. Story:

Buying of the field; death of Sarah and burial.
Rebekah's coming to Hebron.
Isaac's possessing all.
Death and burial of Abraham.

Instructions: Tents made of cloth; trees, of branches of trees; if leaves are desired, make them of green tissue paper; altars made of stones; well dug and lined with small stones; animals carved out of wood or made from clay.

REPRESENTATION OF LIFE OF JESUS

NAZARETH IN THE LIFE OF JESUS

I. First scene.

1. Construction:

Hill with city on it.
Special house for that of Joseph.
Cradle or bed for Jesus.

2. Story:

Birth of Jesus in Bethlehem.
Trip to Egypt.
Return of the family to Nazareth.

II. Second scene.

1. Construction:

Carpenter-shop with tools.

2. Story:

Jesus' childhood and trip to Jerusalem at twelve years.

III. Third scene.

1. Construction:

Synagogue.

2. Story:

His baptism and temptation; his journey through Samaria; his sermon in the synagogue. (Have Jesus' quotation from Isaiah memorized.)

Instructions: Oriental house with inner court; houses—square blocks of wood; cradle of clay or wood; shop of cardboard with tools of cardboard; synagogue with seats, cupboard and roll.

REPRESENTATION OF LIFE OF JESUS

JESUS' PASSION WEEK—DEATH, BURIAL, AND RESURRECTION

I. First scene.

1. Construction:

Jerusalem on the hills.

Bethany and the home of Lazarus.

Table, box of ointment.

2. Story:

Preliminaries of the week; the anointing by Mary.

II. Second scene.

1. Construction:

Mount of Olives with its trees.

Bethphage.

Temple.

2. Story:

Triumphal entry; story of the fig tree; five days of teaching in the temple; lament over the sins of Jerusalem.

III. Third scene.

1. Construction:

House with the upper room.
Trees of garden of Gethsemane.
Tower of Antonia.
High priest's house.
Herod's house.

2. Story:

Meeting in upper room; prayer in Gethsemane; arrest and trials.

IV. Fourth scene.

1. Construction:

Calvary hill.
Three crosses.
Grave in hillside.

2. Story:

Procession to Calvary; crucifixion; death and burial.

V. Fifth scene.

1. Construction:

Open grave.
Emmaus.

2. Story:

Resurrection story; stories of appearances.

Instructions: Table of wood or cardboard; temple of clay; houses of wood, blocks, or cardboard; crosses of wood.

In connection with landscape construction the work done in plasticine should be suggested. Plas-

ticine can be purchased by the pound at a very small price and can be worked over and over again, inasmuch as it does not harden. The plasticine model of the temple presents a very common task in expression work.

§ 13. MAP-MODELING

Map-modeling, of course, presupposes map-drawing, at least in outline. It should also presuppose a study of relief maps, showing the physical features of the land under consideration. The sand table or tray is made of boards and is often lined with zinc or tin, though this lining is not essential if the tray is made water-tight by having pitch put in the cracks and the whole painted over well. Much depends also upon whether or not one desires to have the sand very damp. For most purposes a sand-tight tray will be sufficient. A common box filled with sand may prove entirely satisfactory, especially for small sand maps, while the ordinary tray or the baker sheet, that can be purchased at a tin shop, will do admirably for individual use. Wooden map trays, light and substantial, can be purchased for 30 cents each of the Bible Publishing Company, Boston, Massachusetts. The map should be planned with especial regard for proportions. It is taken for granted that the map of Palestine will be the first made for Sunday-school work. The

main guide in making the map is to keep the distances proportionate. These can be determined from any outline map of Palestine. Every Sunday school should have a politico-relief map of Palestine as guide. Such a one can be obtained at the price of \$12.00, entitled "Burton's Map of New Testament Palestine." This is made of papier maché in a wood frame; its size is 3×4 feet. If one has only an atlas of Bible lands, one can succeed fairly well. The sand is of course dampened to make it "pack" well. The bottom of the sand tray may be painted blue and thus represent the Mediterranean Sea and the lakes. Perhaps better still, inasmuch as it makes possible the relative elevations of the seas and the Jordan River, pieces of old looking-glass may be used for the sea depressions. Blue yarn strung along in the depressions made for the rivers will indicate sufficiently the water courses. Note particularly the relative elevations of the various mountains. Keep carefully in mind the plains and ranges considered relatively. One of the very best books for a full understanding of the physical features of Palestine is that entitled *The Holy Land in Geography*, by MacCoun. It is published by Fleming H. Revell Company, New York. Sand maps may be made of some section to illustrate some special epoch in history. One of the most satisfactory of sand maps is that of Jerusalem and its environs. The story

of Passion Week, with its changing events, can best be understood and remembered when traced upon a sand map made in such a way that all the places in which the events occurred are represented. The story of a nation—Judah or Israel—can be most easily recalled after the events of its history have been followed by means of a sand map. If the map is large enough, stones may stand for cities; trees may be constructed, as already indicated, to mark the groves and sacred places. Even miniature houses have been made to mark important places, such as that of the altar at Bethel, the inn and stable in Bethlehem, the temple at Jerusalem, the palace in Jezreel, Peter's house in Capernaum, the carpenter's shop in Nazareth, etc. Clay houses and buildings will be most true to the conditions of Bible times. The story of some campaign of the army or some life-story of the individual may be told, a little paper flag upon a toothpick stuck in the sand, indicating the progress from place to place. As the story progresses and the flag moves along, a white cord marks the path over which the story has traveled. This makes a review very successful and sustains interest in it until it is well learned by the class. Different colored yarns may represent the political divisions either of tribes or of nations.

Clay maps are similar to the sand maps, but of course on a smaller scale. Plasticine is perhaps

more satisfactory, as it does not harden while being worked with. It is clean and antiseptic and always ready for use. It can be purchased in five colors—gray, red, blue, yellow, and green. If one lives near a brickyard or pottery or even an ordinary clay bed, it might be advantageous to use the common clay. Its use has not been in general as satisfactory as that of other material. Commercially prepared clay can be easily colored to show the political divisions and relative elevations.

Papier-maché maps or paper-pulp maps are perhaps the cheapest and most satisfactory. The paper pulp may be purchased from paper factories or may be made out of old newspapers. Blotters are the most easily reduced to pulp, but are more expensive. Take the poorest kind of newspapers, avoiding paper with a glazed surface. Tear this into very small pieces. Soak it in boiling hot water for twelve or eighteen hours. Work with the hands, seeking to reduce it to pulp again. Boiling over a slow fire will help to reduce the paper to pulp. Stirring and pounding the pieces with a stick may take the place of the use of the hands, though it is not as rapid in its results. When the paper is reduced to pulp so that it can be molded into form easily, pour off the water or strain through a porous cloth. Paste to which has been added powdered alum in the proportion of a teaspoonful to about a pint of paste, stirred into

the pulp, will add much to its cohesive qualities, but is not necessary.

Let the molding of the map be upon a piece of glass a little larger than the map you wish to mold. Some advise pasting the map of Palestine of the size desired on the under side of the glass. This will mean practically nothing but the advantage of having the general outline, however, as the map will soon be hidden. Use a relief map of Palestine, if possible, as a guide. Put the pulp on rather wet, drying it, if need be, with a sponge while molding. The outline of the Mediterranean Sea, the Sea of Galilee, and the Dead Sea in right relative positions should be the first step. Then fill in the land between, shaping the elevations carefully. Be sure to pinch the pulp dry enough so that it will hold its form as you put it on. When completed, set it to one side to dry. This will require several hours. Drying it too quickly by artificial heat will mean that it will crack. When it is dry, remove it by passing a knife under it.

The marking of the places with the geographical names pasted on remains to be done. One may then color the political divisions or the relative elevations with dyes or water colors, the latter being preferable. Colored crayons may be used, though the best work is done with the liquid dyes or the water colors. Take special care that the color-harmonies shall be aesthetic. Mount on

pasteboard, using glue. Wood pulp is quite as satisfactory as paper pulp and can be purchased ready for use. The maps of Paul's travels, of the lands of the captivities, and of mission fields present a wide scope for this fascinating work. See Fig. 24 for maps of (1) Africa, showing Livingstone's travels, (2) Palestine, (3) Jerusalem, (4) India, showing mission stations.

Careful map-drawing may fittingly accompany efficient map-modeling.

§ 14. ART WORK

Art work begins with very small children as a free expression of their own thought. It will usually require labeling to indicate what is represented. Later a definite aim, if only it be not too remote, requiring too long a time, can be set by the teacher. One of the earliest systematic art studies that can be made is that of border designs—what is known as rhythmic borders. These are conventional designs that are made by rhythmic strokes as the teacher counts. The pupils who are trained in public-school drawing will do very satisfactory work in simple crayolas and simple water colors. The discussion of the coloring of pictures of the paper-cuttings and the backgrounds for paper-mountings may be noted under "Paper-Cutting." Children in the grades will soon appreciate the necessity of letting the trees, houses,

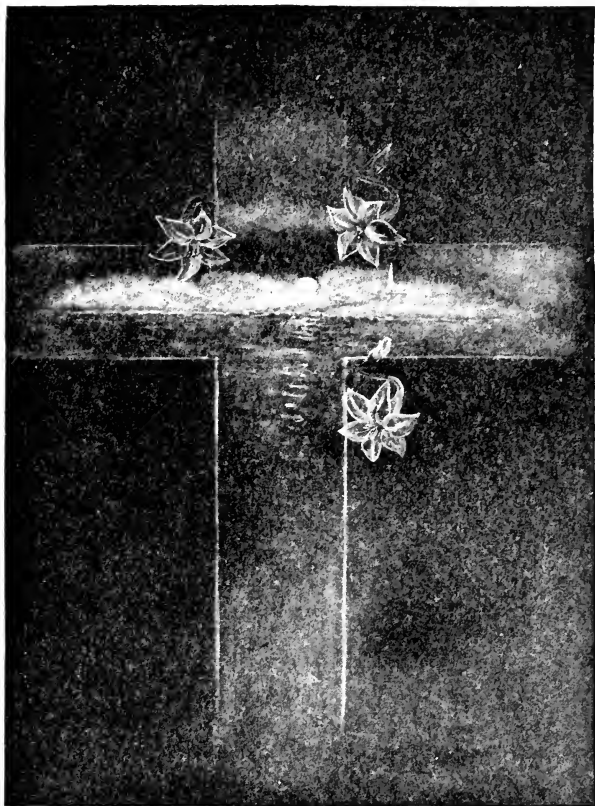


FIG. 29.—Blackboard drawing with Easter decorations



FIG. 30.—Blackboard reproduction

people, etc., be oriental rather than American. However, it may seem advisable to encourage the expression of Bible ideals and conceptions in modern dress. If so, these representations should be American rather than foreign. More elaborate

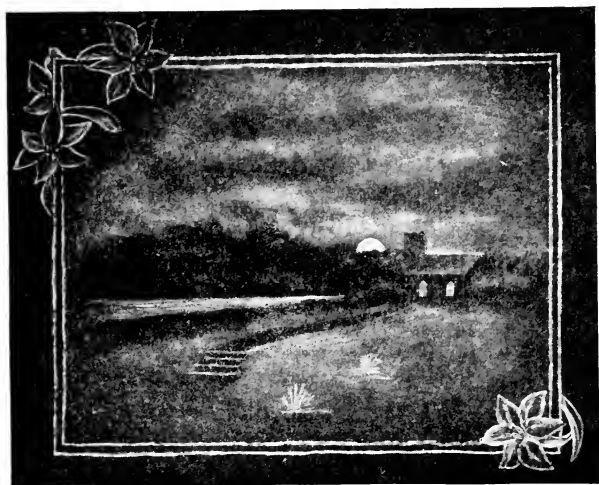


FIG. 31.—Blackboard drawing

art designs for borders for the written work may be introduced rather gradually and with good results. The child who cannot create a picture or copy one satisfactorily may be able to make a piece of written work artistic by the border designs. Fancy borders may be cut out of magazines and pasted in place. Note also here what is said

above of stick and block printing (see Fig. 19). Older pupils will take great delight in pen-and-ink work for borders (see Fig. 39) as well as for pictures (note Figs. 37 and 45). Artistic initial letters have a very large place here. Note further discussion under "Blackboard Work" following.

One of the largest fields of artistic endeavor in religious education is that of blackboard work. Here will be ample place for the fancy initial letter as illustrated in Figs. 21 and 33. Blackboard printing commands a prominent place in all blackboard work. Any book on fancy lettering will be of much aid. One of the best known and most generally used is *The New Zanerian Alphabets*, by C. P. Zaner, published by Zaner & Bloser Company, Columbus, Ohio. A very pleasing variation in lettering is the vine decorations twined across and through the letters, with dots to represent flowers given in colors. The careful shading of the letters will mean very much in printing. For the broad letters a piece of chalk is broken the width of the letters to be printed, the side of the chalk being used. The mottoes may be changed often in order to bring before the pupils the best ideals of life. Quotations are of course always appropriate. Blackboard work may be that of stencils, as already described under "Stenciling" and illustrated in Figs. 12 and 13, and by the Easter Lily spray, Figs. 29, 31, and 34. Freehand chalk work

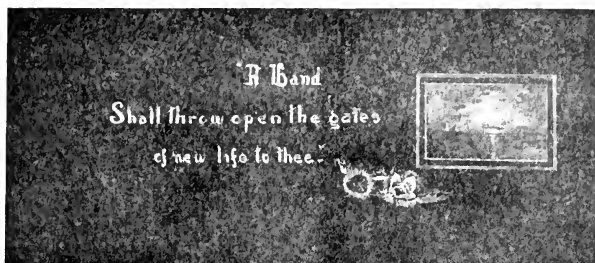


FIG. 32.—Blackboard work

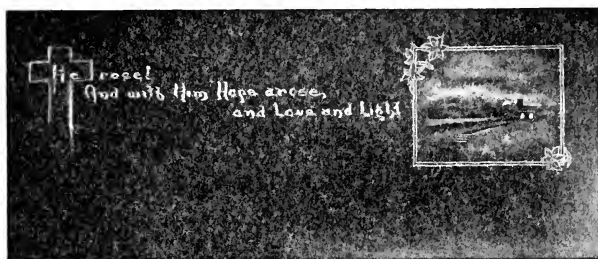


FIG. 33.—Blackboard work

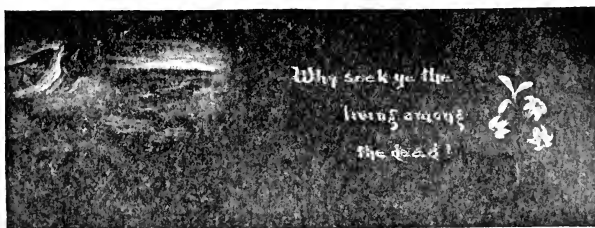


FIG. 34.—Blackboard reproduction and motto

is very much more satisfactory, as it has not the stiffness apparent in stencil work.

There are two methods of making the blackboard picture. In one the objects in the picture may be put on with the white chalk, such as Fig. 29. The other method is to let the objects be sketched by the rubbing off of the chalk that has been placed upon the board. Some pictures may combine the two methods (Figs. 30 and 31). To produce the darkest parts of the picture the chalk may be removed with a damp cloth or the dark parts may be sketched with charcoal. Put the chalk on the board by placing a stick of chalk flat upon the blackboard surface, passing it over the board with a heavy or light stroke, according to the amount desired. Rub the chalk thus placed upon the board with the palm of the hand until it is distributed as desired. For the lightest tones of the picture rub on additional chalk. Draw in the objects with the crayon as desired or erase the chalk with a cloth from the objects to be made black. Great care must be taken to preserve the proper perspective of the picture. For a cheap book on blackboard work the one entitled *Blackboard Sketching*, by Frederick Whitney (Milton Bradley Company, Springfield, Massachusetts, price 60 cents), is one of the best, although the pictures are glaring rather than subdued. The strokes to be used are carefully described in this

book. Blackboard work may be a reproduction of some noted picture, such as Fig. 34, or may be simply a representative scene, as shown in Fig. 30 or Fig. 31. The laws of perspective and the relative tones to be desired should be kept constantly in mind.

The beginner in art work on paper can well limit herself at first to black-and-white crayon pictures. A few lessons from some teacher are desirable, or the procuring of a good book on crayon and charcoal work. The pictures presented in Figs. 35 and 36 were the result of five lessons in a class in which the pupils, young women, had not had any preliminary preparation, even in high-school drawing. They were copy-work, but were excellent studies in perspectives and illumination. In water colors the easy beginning is that of one-color pictures expressed in different tones, from the deeper shades to the lighter tints. This work is well illustrated by the Japanese scenes in Fig. 37. The next step may well be that of three-color pictures. The simple crayon pictures, such as Figs. 35 and 36, may well be used for decorative purposes in the Sunday-school room. The simple water-color pictures, such as those illustrated in Fig. 37, may be used for decorative and representative work in the books prepared by the more advanced pupils and young people.

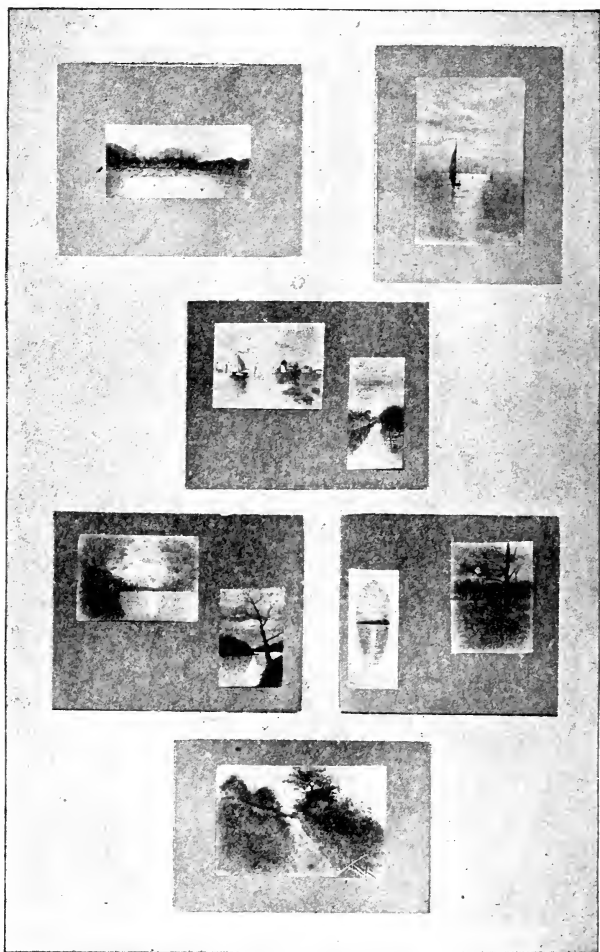


FIG. 35.—Crayon and charcoal work

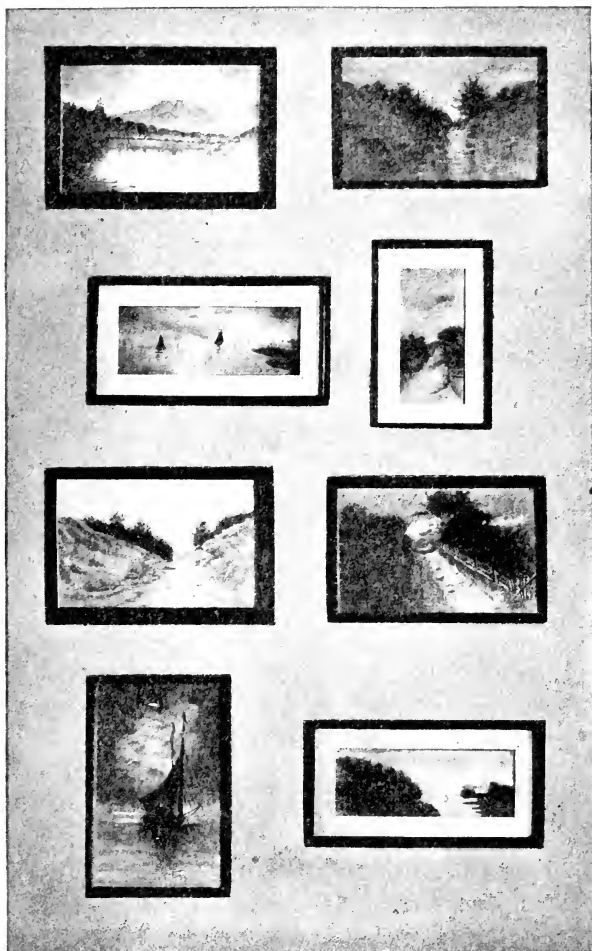


FIG. 36.—Crayon and charcoal work

§ 15. WRITTEN WORK

The most primary work here is that of the copied verse of the Bible placed in a blank book. Beside it may be mounted the little half-penny Perry or Brown pictures illustrative of that Bible scene. Before the child can copy the verse he might cut it out if shown by what lines to be guided. This may be pasted in a blank book or upon a blank piece of paper, to be sewed into a book later. A little more advanced work is that of the verse cut out from the Bible in answer to some question that is copied, the verse answering it being pasted in immediately following the question. Children who can write at their own initiative may fill in the important words left out in a Bible story. More advanced pupils may collect together the stories of one locality, rewriting them in their own words, such as the stories of happenings in Jericho, in Hebron, in Bethlehem, in Capernaum, etc. This work perhaps should come after the child begins to acquire a sense of geography, at ten or eleven years of age. Pages upon which the map of Palestine, or of whatever country is involved, has been drawn should be inserted in such stories. Pupils may be induced to print their productions rather than to write them in long hand. If so, fancy initial letters cut from postcards, or purchased and colored, or drawn and colored, will add very much to their attractiveness. For 10 cents

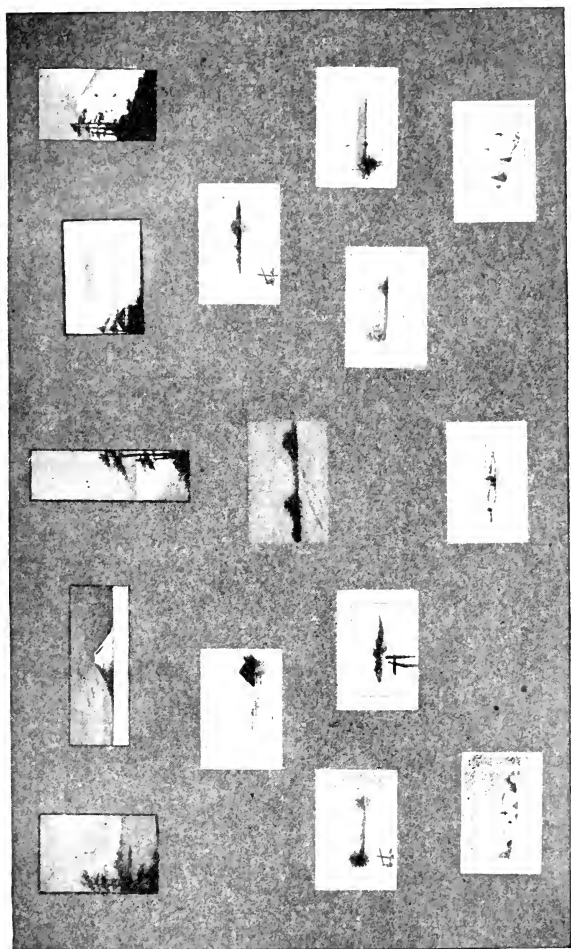


FIG. 37.—Simple water-color and ink designs in black and white

a set of four sheets of decorative borders and initial letters may be obtained from the New York Sunday School Commission, 73 Fifth Avenue, New York. These, however, are more suggestive than artistic. The present-day postcards may be admirably utilized for fancy lettering and for simple picture illustrations for written work. Older pupils will be fascinated with the cutting out of Bible accounts of some Bible character, illustrating his life with the black-and-white half-penny pictures of Perry, Brown, or Wilde.

If one desires colored pictures and more realistic ones, they can be purchased from the Tissot Picture Society, 37 Montgomery Street, Jersey City, New Jersey. These come in an Old Testament set of 120 pictures at one cent each, and a New Testament set of 120 pictures at the same price. They are about 4×5 inches.

Very interesting work is that of the writing of the life of some religious artist with illustrations of his masterpieces mounted, and with suitable border designs. Harmonies may be prepared, decorated, and illustrated—harmonies of the historical books, of the historical books and the prophetic books, of the Gospels, of the Acts and the Epistles. In all this work there is ample opportunity for map-drawing. An individually constructed history of any period of biblical nar-

ratives, artistically decorated or illustrated, if possible, would be a credit to any adult.

The written work of adolescence may take the form of hymn illustration or of the illustration of the psalms, especially if the pupil is poetically inclined. To meet the social-service interest the adolescent pupil may be led to prepare a paper upon some field of social interest or some line of social-service work and illustrate it. The most advanced work perhaps should be that of historical notebooks. As the young people of this age are scientifically studying the Bible as historical and literary material, they would be interested in preparing a careful document that might be worthy of the name thesis. This could be made artistic by borders, illustrations, charts, maps. Greatest care should be exercised in planning the written work according to the age of the pupil. Note the classification suggested on pp. 47-48.

CHAPTER IX

PERMANENT FORM FOR THE HANDWORK

§ 1. ENVELOPES AND PORTFOLIOS

One of the most important items in relation to handwork is its arrangement in proper form for permanency. The pupils will then have a very much deeper appreciation of the work and will exert themselves much more in preparing it. The Sunday school should have strong pasteboard boxes in which the handwork could be brought to the class at the beginning of the session and in which it could be carefully stored at the end of the handwork period. When the child is allowed to take his work home it ought to be in a form to be preserved. The children will be much interested in preparing envelopes the proper size for the work done, or a portfolio may be made in which the work is placed. If mounted upon loose leaves, either single or double, the work can be bound into book form. For construction work, coping saw work, whittling, clay or plasticine modeling, or pasteboard construction, work-boxes of the right size should be procured. It is very suitable that a display case should be placed in the Sunday-school room in which shall be shown from time to

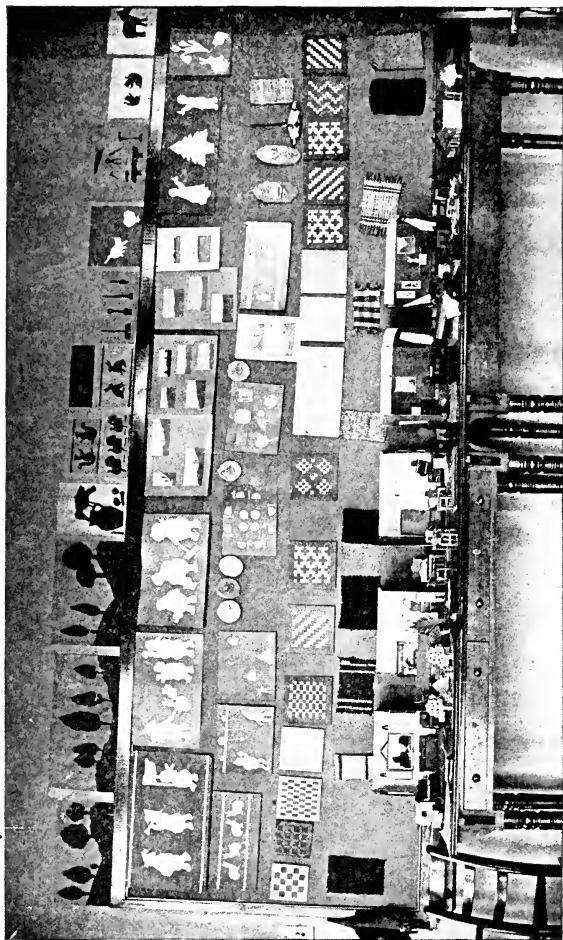


FIG. 38.—Corner of an exhibit of handwork

time the best work executed by pupils in each department or class. If the expense of pasteboard boxes is too great, the children may be instructed to make their own. Get a pasteboard box the size desired, take it to pieces, and use it as a pattern. Secure pasteboard that will bend easily without breaking, cut according to pattern and bend it at the lines desired by placing a ruler along the line and gently pressing the pasteboard into shape. If the pasteboard is not artistic in color, cover the box with wall paper or, better, with regular thin cover-paper that can be purchased at some bindery or paper store. Use for this purpose paste made of flour and water with perhaps a teaspoonful of dissolved alum in it. For envelopes in which to put the written work or the mounted pictures procure the right-sized envelope, take it to pieces, cut a pattern, and then with stout cover-paper make the envelope as desired. Figure 40 will show some excellent forms for envelope-making. Let none of the pupils' work be spoiled from lack of suitable protection. A portfolio may easily be made. A folded piece of strong cover-paper, which may be decorated with some other color or some other shade of the same color, is shown in Fig. 41, Nos. 1, 2, and 6. From this very simple construction the pupil may be led on to more advanced work, as shown in Fig. 42, P and L.E.

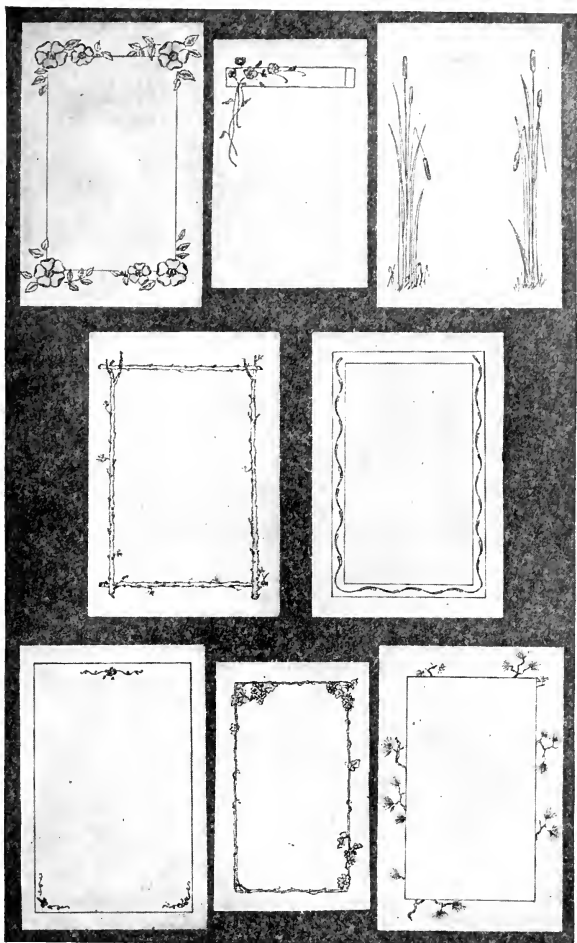


FIG. 39.—Pen-and-ink borders for book decorations

A portfolio may be made like book covers and tied at the front (note Fig. 41, Nos. 4, 5, 9). Take two pieces of pasteboard (see Fig. 42, No. 1) of the sizes desired, making sure that the pasteboard is strong enough not to warp. (Strawboard or clothboard is most desirable.) Place these the distance apart desired for the width of the portfolio. Cut a strip of binder's cloth an inch wider than the distance between the two cardboards and about two inches longer. Glue this strip along the edges opposite each other on the two pieces of pasteboard, having it lap over each about half an inch (see Fig. 42). Cut a piece of stout wrapping-paper and glue within to strengthen the binder's cloth down the back. Turn and fold over the inch left on either end of the strip of binder's cloth back upon the inside of the portfolio (see Fig. 42, No. 2). Cut pieces of thin cover-paper or marble paper the size of the cardboards, with at least half an inch for the folding over the edges (see Fig. 42, No. 3). If paper is used for the covering of the pasteboard, use paste; if binder's cloth is used instead of paper, put it on with glue, spreading the glue over the entire surface of the binder's cloth. Quickly place this covering so as to cover well the edges of the back strip. Turn the edges over the pasteboard and fold down carefully (see Fig. 42, IV), giving special attention to the corners. It is well to have cut

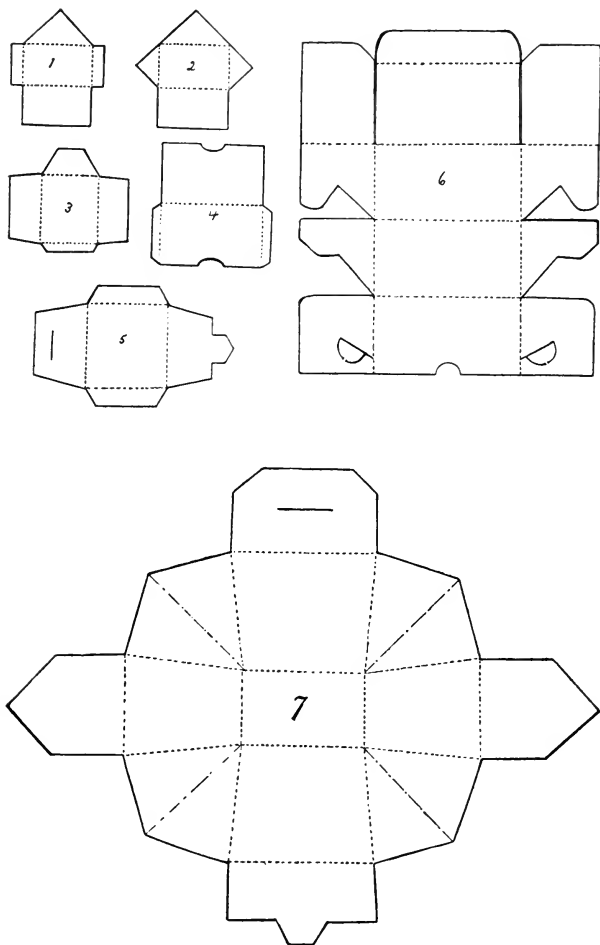


FIG. 40.—Envelopes and boxes. (To be folded on dotted lines.)

off a little triangular piece at each corner so as to remove some of the material that will interfere with making the corners neat (see Fig. 42, the simple one-piece cover). Cut a piece of lightweight cover-paper about a half an inch smaller each way than the measurement of the entire portfolio. Paste this over the inside of the portfolio, leaving about a quarter of an inch margin on each side and end. This can be in one piece, as the inside view in the more elaborate cover Fig. 42, or in two pieces, as No. 5 in Fig. 41. If one desires strings with which to tie the portfolio together at the front edge, one may cut a slit a quarter of an inch from the two front edges, midway down the portfolio, making the incision the length of the width of the ribbon or tape to be inserted (see Fig. 41, Nos. 5 and 9). Insert the tape from the outside; glue it securely before the inside paper is pasted on. Instead of a strip down the back, joining the two pasteboard covers, one entire piece of binder's cloth may be glued, leaving the width desired between the two pasteboards (as in the simple one-piece cover, Fig. 42). Imitation of leather may be used, but is somewhat more expensive, the binder's cloth coming at about 20 cents a yard and being 39 inches wide. A finer portfolio may be made by putting on corners such as are to be noted on more expensive books (for process note Fig. 42, II-IV). These corners may be of

the binder's cloth, if the whole is covered with cover or marble paper, or may be of imitation or real leather, if the main part is covered with binder's cloth. When one has made portfolios

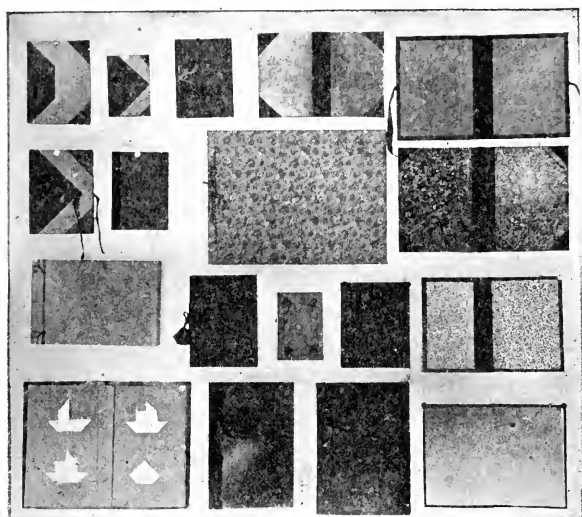


FIG. 41.—Book bindings (numbered in description from left to right, beginning at top row).

such as indicated above, one has already the main items in the binding of books, except the sewing of the leaves.

§ 2. BOOKBINDINGS

Make the covers exactly as you would make a portfolio, omitting merely the tape for tying

together and the inside lining. Let the distance between the two pieces of cardboard in the back be the measure of the thickness of the book to be bound for double-leaf binding, and for loose or single-leaf binding add sufficient width to cover the sewing, as directed in the following paragraph.

For the binding of loose or single leaves (see Fig. 43) proceed as follows: Take four sheets of what is known in the bindery as "waste paper" the size of the leaves to be bound. On the face side of two of these glue a strip of binder's cloth an inch and a half wide, extending the full length along the side. Put together two of these waste papers face to face, letting the sheet upon which the strip of binder's cloth has been glued be on the top. Place these two sheets on top of the leaves to be sewed together and the other two on the back of the leaves, the one with the strip being always on the outside, but facing inward and along the back edge of the book. For sewing mark with a pencil dots for the needle holes an inch or an inch and a half apart, about three-eighths of an inch from the edge down the back. With an awl make holes at the marked points. Use binder's thread for sewing. Use the very strong thread or double it if the book is a heavy one. Sew it with the binder's stitch. Insert needle down through hole 2, up through 3, down through 4, up through 5, down through 4, up through 3, down through 2, up through 1, tie

in knot over hole 2, and press the knot into the hole. Insert the book in the cover prepared, which

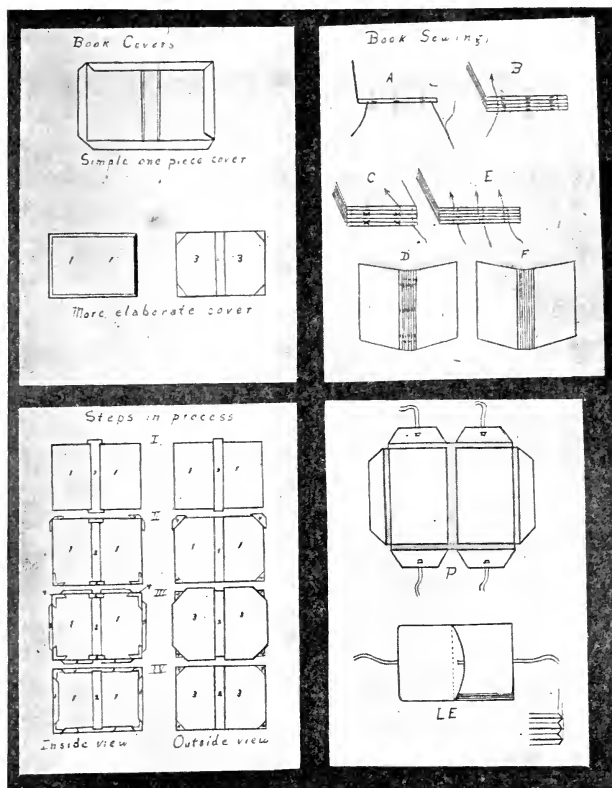


FIG. 42.—Book covers, double-leaf sewing, portfolios

must have allowed for an extension of the cover beyond the leaves of about a quarter of an inch on

each side and sufficient room at the back for not only the thickness of the book, but also slightly more than double the three-eighths of an inch to cover the sewing of the book. Glue the blank face of the waste paper on either side of the sewed book back upon the cover. Quickly press back this leaf with the strip of binder's cloth on it on to the cover, which should leave a margin of about a quarter of an inch around the edge (see the inside front of book thus completed in Fig. 41, No. 14). Do the same with both covers of the book. Insert newspaper inside the covers thus glued to absorb the dampness, and place the whole under pressure.

For double-leaf book proceed as follows: Fold the leaves about three or four together and arrange these groups or sections of leaves in the order of the book, placing them one on top of another (see Fig. 42, E). Up and down the back of these place markings in groups of two's, letting the two's be a half an inch to an inch and a half apart, according to the size of the book. With the awl make holes through the leaves at these markings. In sewing take the sections one by one, insert the needle at the first hole through the group of leaves and out through the second hole. Put on the next section of leaves, insert the needle immediately above where the thread is and out again above where the first stitch was taken. Tie the thread

here to the end. Add the next section of leaves, inserting the needle at the first hole, out again at

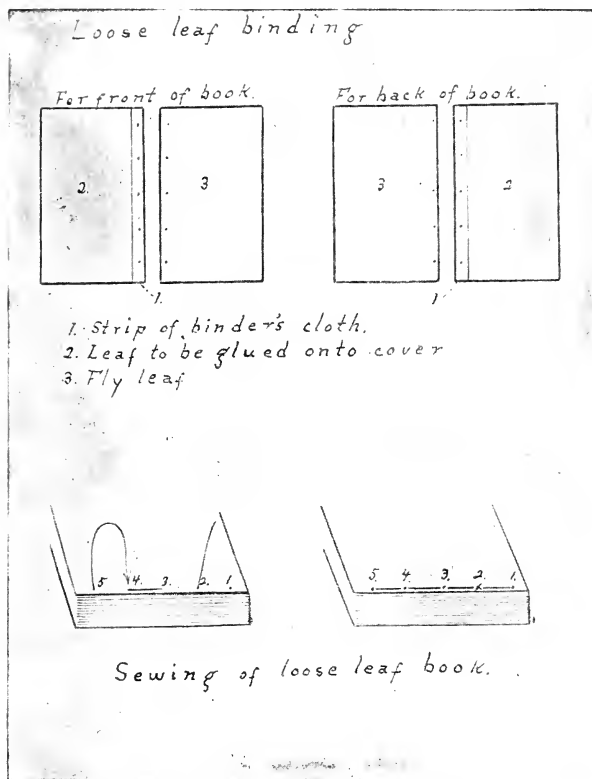


FIG. 43.—Loose-leaf sewing and binding

the second, and looping it around the thread between the first two sections of leaves below.

Add the next section of leaves and continue until the whole book is sewed. Fasten the end securely before cutting it off. Proceed in exactly the same manner with each of the sections of markings up the back of the book. Glue the book up the back. It is well to glue over the back thus sewed a piece

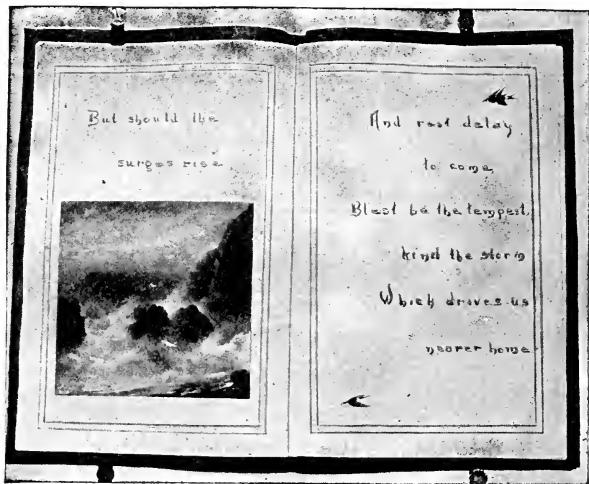


FIG. 44.—Illustrated hymn bound in leather

of super, which can be bought at the bindery, or sometimes in dry-goods stores (see Fig. 42, F). If the super is not available, use some strong piece of white cotton or linen cloth, not too thick. Make the strip wide enough to extend over the back of the book when the book is sewed about an

inch. Glue the book into portfolio covers prepared as for loose leaves, except that the distance between the cardboards in the back needs to be simply the measure of the thickness of the back of the book. It is supposed that in making up the book you have allowed for a leaf to be pasted back

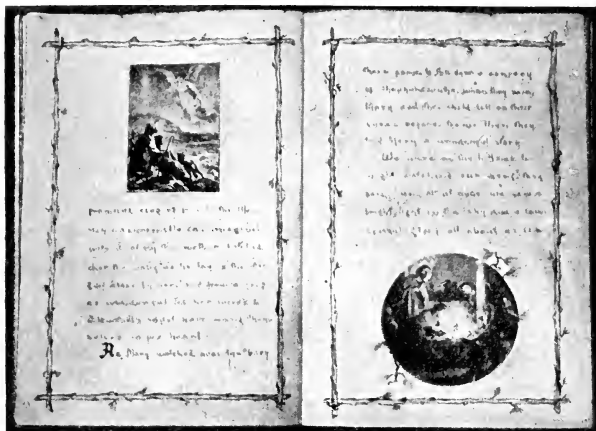


FIG. 45.—Illustrated Life of Mary, with penwork borders, bound in leather.

upon the cover to help hold the book in the covers. If this is not true, before gluing on the super fold a piece of "waste paper" or some other fancy paper to make double leaves the size of the book. Glue these on along the back edge upon the book you have sewed. Now add the super, which will strengthen the whole when glued into the covers.

The best binding will be done with tape or cord. This is more complex binding, and for this work one should take to pieces a book thus bound and investigate the method or, better still, go to some bindery and watch the process. Publications on bookbinding will describe various stitches. Fold three or four sheets of paper together to form one section. According to the size of the book prepare six to eight sections. Cut three pieces of tape about three inches long. Place one across the back of the sections in the middle, the other two at equal distance from the left and right, as indicated in Fig. 42. On either side of each of the three pieces of tape, and close to them, draw lines across the sections, and add a line on the left and right about twice the width of the tape from the ends. Make holes in the places indicated by the lines (eight in each section).

Sew with binder's thread, as indicated in drawings referred to above, beginning with the first section, at either end, entering the needle at first hole, across the inside and out through second, across the tape and in through third, out through fourth, across the tape and in through fifth, out through sixth, in through seventh, and out through eighth; place the second section on top and enter the needle at eighth of the second section, out through seventh, and continue as illustrated, tying at the first hole to the starting thread with a knot,



FIG. 46.—Book-binding exhibit

and fastening well each time a new section is added, pulling the thread tight all the way. When two or three sections have been added, one may loop stitches together as the tapes are crossed as in Fig. 42, C. When all the sections are added, pull the tape tight. Place in a press and glue across the back of the sections, being careful not to drop glue between sections.

When they are dry place the sections into the cover. Glue the ends of the tape to the cover exactly in the correct places. Put glue or paste on the outside leaves and paste in place over the strawboard of the inside of the cover. Insert a piece of newspaper just inside the covers at both front and back of book, close the book, and put under pressure until dry.

The cover for books may be made of linen (see Fig. 41, No. 12) instead of binder's cloth, or of leather. For these materials use paste instead of glue. For soft leather covers sew the book according to directions given above, either loose-leaf or double-leaf. Cut the leather larger than the book so as to extend on all sides about half an inch. Insert the book into the leather, and paste the leaves back upon the leather on either side. Always insert paper between the cover and the book itself to absorb the moisture. In all book-binding one will learn most by taking to pieces a book and studying the method of binding.

A very simple way of holding leaves together is that of wire staples, such as magazines use. These may be taken out of old magazines. Over these wire staples down the back may be pasted a strip of binder's cloth to cover them (see Fig. 41, No. 7). Many fancy stitches may be used in sewing where the ribbon or silk string used will show. Note for these the samples in picture Fig. 41, books 3, 8, 10, 11.

Bristol board makes good covers for children's productions where only a few leaves are to be bound. It needs no covering. Draw a line for folding at the back, score, or cut slightly with a pen-knife the tough outer cover of the bristol board, and bend carefully over the edge of a ruler. Sew leaves in this cover, passing the needle through the bristol board at the back, and using the binder's stitch. Or use the wire staples in place of sewing. Cover sewing or staples with a piece of binder's cloth down the back of the book, as in Fig. 41, No. 16.

In preparing a book for mounting of paper-cuttings or -foldings, use gray cover-paper for leaves; let every second leaf extend only an inch beyond the sewing, or insert strips about two inches wide between the leaves, sewing them in as though they were full leaves (see Fig. 41, No. 15).

BOOKS FOR REFERENCE

I. BOOKS ASSIGNED IN THE MANUAL FOR ADDITIONAL READING

- Brown, G. Baldwin. *The Fine Arts*. Scribner. \$1.00.
Coe, George A. *Education in Religion and Morals*. Revell.
\$1.35.
Dopp, Katharine Elizabeth. *Place of Industries in Elementary Education*. The University of Chicago Press.
\$1.00.
Eddy, Arthur Jerome. *Delight the Soul of Art*. Lippincott Co. \$1.50.
Froebel, Frederick. *Education of Man*. Appleton. \$1.50.
Haddon, A. C. *Evolution of Art*. Scribner. \$1.50.
Henderson, C. H. *Education and Its Larger Life*. Houghton Mifflin Co. \$1.30.
James, William. *Talks to Teachers on Psychology; and to Students on Some of Life's Ideals*. Holt. \$1.50.
King, Irving. *The Psychology of Child Development*. The University of Chicago Press. \$1.00.
Kirkpatrick, Edwin. *Fundamentals of Child Study*. Macmillan. \$1.25.
Littlefield, Milton S. *Handwork in the Sunday School*. New York Sunday School Commission. \$1.00.
Puffer, Ethel D. *The Psychology of Beauty*. Houghton Mifflin Co. \$1.25.
Ross, Edward Alsworth. *Social Control*. Macmillan. \$1.25.
Sargent, Walter. *Fine and Industrial Arts in Elementary Schools*. Ginn & Co. \$0.75.

II. A SPECIAL LIST OF TECHNICAL BOOKS ON HANDWORK

- Barr, Ethel. *Scissor Pictures, Book I*. Rand McNally & Co. \$0.25.

- Boyd, Ida E. *When Mother Lets Us Cut Out Pictures*. Moffatt, Yard & Co. \$0.75.
- Cockerell, Douglas. *Bookbinding and the Care of Books*. Appleton. \$1.25.
- Hammel, William C. A. "Educational Manual Training": *Paper-Folding; Cardboard Construction; Elementary Knife Work; Advanced Knife Work*. B. F. Johnson. 4 books. \$0.20 each.
- Johnson, Ben W. *Coping Saw Work*. Manual Arts Press. \$0.20.
- Knapp, Elizabeth Sanborn. *Raphia and Reed Weaving* (including also cardboard and paper construction). Milton Bradley Co. \$0.50.
- Lester, Katherine Morris. *Clay Work*. Manual Arts Press. \$1.00.
- Rich, G. E. *When Mother Lets Us Make Paper-Box Furniture; When Mother Lets Us Make Toys; When Mother Lets Us Make Gifts*. Moffatt, Yard & Co. 3 books. \$0.75 each.
- Sage and Cooley. *Occupations for Little Fingers*. Scribner. \$1.00.
- Trybom, J. H., and Heller, R. R. *Correlated Handwork; a Handbook for Teachers*. Speaker Printing Co., Detroit. \$1.25.
- Whitney, Frederick. *Blackboard Sketching*. Milton Bradley Co. \$0.60.
- Zaner, C. P. *The New Zanerian Alphabets*. Zaner & Bloser Co., Columbus, Ohio. \$1.50.

III. A MORE EXTENDED LIST OF TECHNICAL BOOKS

Books on Educational Crafts

- Beckwith, M. Helen. *Story Telling with the Scissors*. Milton Bradley Co. \$0.50.
- Buxton, G. F., and Curran, F. L. *Paper and Cardboard Construction*. Manual Arts Press. \$1.50.

- Chamberlain, Arthur H. *Educative Handwork Manuals*, Part II, "Paper and Cardboard Construction." Whitaker & Ray Co., San Francisco. \$0.60.
- Henderson, Anna, and Palen, H. O. *What and How*. Milton Bradley Co. \$2.00.
- Hildreth, Ellen S. *Clay Modeling*. Milton Bradley Co. \$0.25.
- Hoxie, Jane. *Handwork for Kindergartens and Primary Schools*. Milton Bradley Co. \$0.50.
- . *Suggestions for Handwork in School and Home*. Milton Bradley Co. \$0.75.
- Ledyard, Mary, and Breckenfeld, Bertha. *Primary Manual Work*. Milton Bradley Co. \$1.20.
- Newell, Edward C. *Construction Work*. Milton Bradley Co. \$1.20.
- Sanford, Frank G. *The Art Crafts for Beginners*. Century. \$1.20.
- Seegmiller, W. *Primary Handwork*. M. & G. Atkinson. \$1.00.
- Summers, Maud. *First Lesson in Handcraft*. W. M. Welch Co. \$0.50.
- Trybom, J. H. *Cardboard Construction*. Milton Bradley Co. \$1.00.
- Weaver, Emily A. *Paper and Scissors in the School Room*. Milton Bradley Co. \$0.25.
- White, Mary. *How to Make Baskets*. Doubleday. \$1.00.
- . *More Baskets and How to Make Them*. Doubleday. \$1.00.
- Worst, Edward F. *Construction Work*. A. W. Muniford. Chicago. \$0.75.

Books on Art Work

- Bradley, M. *A Color Primer*. Milton Bradley Co. \$0.10.
- . *Elementary Color*. Milton Bradley Co. \$0.75.
- . *Water Colors in the School Room*. Milton Bradley Co. \$0.25.

- Church, A. H. *Color*. Cassell & Co., London. \$1.25.
Frederick, Frank Forrest. *The Wash Method in Handling Water Colour*. Manual Arts Press. \$0.50.
Haney, James Parton. *Classroom Practice in Design*. Manual Arts Press. \$0.50.
Johnston, Edward. *Lettering and Illuminating and Writing*. Macmillan. \$2.00.
Mackenzie, Marion. *The Little Artist*. Milton Bradley Co. \$0.75.
Maycock, Mark M. *A Class Book of Color*. Milton Bradley Co. \$1.00.
Munsell, Albert E. *A Color Notation*. Ellis. \$1.25.
Prang. *Text Books of Art Education* (Grades I-VII).
Seegmiller, W. *Applied Arts Drawing Books*. Atkinson. \$1.60.
Tadd, J. Liberty. *New Methods in Education*. Judd. \$2.00.
Van Helden, Caroline West. *A Note on Color*. Milton Bradley Co. \$0.50.

IV. MAPS

- Blakeslee. *Outline Maps*. Scribner.
Burton. *Relief Map of Palestine* (papier maché). \$12.00.
Kent and Madsen Maps. *Historical Series*. \$2.00 each.
Kent and Madsen Maps. *Topographical Map of Palestine*. \$2.50.
Kent and Madsen Maps. *The Set of Twelve*. \$15.00.
Littlefield. *Old Testament Outline Political Map*. 15 in set, 2 cents each. 65 cents per hundred. New York Sunday School Commission, 416 Lafayette St., New York City.
Littlefield. *New Testament Map*. 2 cents each.
Littlefield. *Relief Map of the Old Testament World*. \$2.50.

SUPPLY HOUSES OF APPLIANCES AND MATERIALS FOR THE RELIGIOUS EDUCATOR

David C. Cook Publishing Co., Elgin, Ill.

William H. Dietz, 105 North Dearborn St., Chicago, Ill.

New York Sunday School Commission, 73 Fifth Ave.,
New York City.

The United Brethren Publishing House, Dayton, Ohio.

PICTURE COMPANIES

G. P. Brown & Co., Beverly, Mass.

The Perry Pictures Co., Boston and Malden, Mass.

Tissot Picture Society, 37 Montgomery St., Jersey City,
N.J.

United Educational Company, 61 East Ninth St., New York
City.

W. A. Wilde Co., 120 Boylston St., Boston, Mass.; 538
S. Clark St., Chicago, Ill.

The Manual Arts Press, Peoria, Ill., offers to procure any book on manual arts that is in print, and the New York Sunday School Commission, 73 Fifth Ave., New York, advertises that it will procure any book for Sunday-school work that is in print. The denominational publishing houses will usually do this also.

INDEX

- American Crayon Co., 68.
 Art Work, 104 ff.
 Assignments of expression
 work, to teachers 6 ff., 16 ff.,
 23, 28 f., 35 f., 45, 49 f.; to
 pupils, 40 ff., 46 ff., 51 ff.
- Basketry, 78 ff., 83.
 Bible Publishing Co., 99.
 Binney & Smith, 68.
 Blackboard work, 33, 105 ff.;
 stenciling, 56 f., 108 f.;
 sketching, 105 f.; picture
 reproduction, 106 ff., 110 f.;
 fancy initial work, 108 f.;
 mottoes, 108 ff.
- Bookbinding, 16 ff., 125 ff.
 Boxes, 81 ff., 118, 123. *See*
 Basketry.
- Bradley's Straight Line Pic-
 ture Cut-Outs, 75.
- Brown, G. Baldwin, *The Fine*
Arts, 28, 35.
- Brown pictures, 67, 116.
- Burton's Map of New Testa-
 ment Palestine, 100.
- Card-sewing, 51 ff.
- Child, The, reactions, 20;
 relation to heritage and
 environment, 21 f.; social
 consciousness, 22; motor-
 minded *vs.* sensory-minded,
 39; interests according to
 periods of development,
 40 ff.; ability to be culti-
 vated, 40 ff.
- Clay-modeling, 84 ff.; maps,
 101 f., 118.
- Coe, George A., *Education in*
Religion and Morals, 44.
- Construction Work, 34 ff., 50,
 75, 86 ff., 118.
- Coping saw work, 72 ff., 92,
 118.
- Crayola work, 23, 55 f., 60 f.,
 66 ff., 104.
- Crayon work, 57, 68, 103,
 111 ff.
- Creativeness, an instinct, 5 f.;
 a method of training, 21; a
 challenge of materials, 26.
- Designing, 34, 121.
- De Voe colors, 68.
- Dopp, Katharine Elizabeth,
Place of Industries in Ele-
mentary Education, 44.
- Eddy, A. J., *Delight the Soul*
of Art, 16.
- Envelopes, their making, 6 f.,
 118 ff., 123.
- Fine Arts, relation to religion
 historically, 10; emotionally,
 11; ideally, 12; architec-
 turally, 12; place in prepara-
 tion of teachers, 30 ff.;
 adaptation to Sunday-
 school work, 32 ff., 104 ff.
- Flemish Art Co., 75.
- Froebel, Frederick, *Education*
of Man, 28.
- Haddon, A. C., *Evolution in*
Art, 6.
- Handwork exhibition, 118 f.,
 133.
- Harmonies, 116.
- Henderson, C. H., *Education*
and Its Larger Life, 28.
- Hymn illustration, 116 f.

- Industrial arts, relation of, to religion: in mastery of materials, 13; in jubilant interpretation of life, 13; in emphasizing a life task, 14; in consciousness of creatorship, 14; in tangible reminder of a truth, 15; relation of, to human brotherhood, 15 f., 22.
- James, William, *Talks to Teachers on Psychology*, 23.
- Johnson, Ben W., *Coping Saw Work*, 75.
- King, Henry Churchill, *Rational Living*, 23.
- King, Irving, *The Psychology of Child Development*, 22, 45.
- Kirkpatrick, E. A., *Fundamentals of Child Study*, 6.
- Laws applicable to religious expression work: theory and practice, 24 f.; sensational vs. creative activity, 25 f.; analysis vs. synthesis, 26 f.; objectifying of thought, 27; recall, 27 f.
- Lester, Katherine M., *Clay Work*, 86.
- Littlefield, Milton S., *Handwork in the Sunday School*, 49.
- MacCoun, *The Holy Land in Geography*, 100.
- Manual Arts Press, 75, 86.
- Map-drawing, 104, 116 f.
- Map-modeling, 99 ff.; papier maché, 45, 102 ff.; sand, 49 f., 92 ff., 99 ff.; clay and plasticine, 101 f.; wood-pulp, 104.
- Milton Bradley Co., 51, 64, 69.
- New York Sunday School Commission, 114.
- Paper-cutting, 23, 53 ff., 135.
- Paper-folding, 69 ff., 135.
- Paper-tearing, 28 f., 64 ff., 68, 70.
- Parquetry work, 60, 67.
- Pen-and-ink work, 107, 115, 121.
- Perry Pictures, The, 67, 116.
- Physical expression, its problem, 3 f.; relation to thought, 27; application to development of the child, 39 ff.
- Picture-coloring, 56, 60 f., 66 ff.
- Plasticine, 86, 98, 101 f., 118.
- Portfolios, their making, 7 ff., 118 ff.
- Posters, 53, 55 ff.
- Prang colors, 68.
- Preparation of teachers, training classes in handwork, xi ff.; vision, 19 ff.; expression work, 30 ff.
- Program of Sunday-school handwork, time allotted, xiii; expense, xiv; competent teachers, xiv f.; classification, 40 ff., 46 ff.
- Puffer, Ethel D., *The Psychology of Beauty*, 35.
- Religious educator: relation of, to changed conditions, 19; attitude toward the child, 20 f.; method of child-training, 21 f.; vision, 19 ff.; preparation, 30 ff.
- Revell Co., 100.
- Ross, E. A., *Social Control*, 16.
- Sage and Cooley, *Occupations for Little Fingers*, 80.
- Sargent, Walter, *Fine and Industrial Arts*, 44.
- Self-Expression: necessity for development, 4; history in the race, 4 f.; relation to outer conduct, 10, to creative opportunity, 26.

- Stenciling, 63 f., 72, 108 f.
Stick-printing and block-stenciling, 72, 74.
Symbols, 5 f., 15.
Systems of religious education in relation to handwork, 30.
Tissot Picture Society, 116.
Trays and fancy boxes, 81 ff.
Use of the Manual, in teacher-training, xi ff.; boys' and girls' clubs, xv; vacation schools, xv.
Vocational interests, relation to religion, 15, 22.
Waldcraft Co., 64, 72.
Water colors, 23, 68, 84, 103, 104, 111, 115.
Whitney, Frederick, *Black-board Sketching*, 110.
Whittling, 72 ff., 118 f.
Wilde pictures, 116.
Winsor & Newton colors, 69.
Written work, 111 ff., 116 f.
Zaner, C. P., *The New Zanerian Alphabets*, 108.

Date Due

[illegible]

Princeton Theological Seminary Special Library



1 1012 01040 6256